DOCTOR WHO MONTHLY

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FROM THE ARCHIVES

GENESIS OF THE DALEKS

PLUS

SEASON SURVEY RESULTS

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Top right: *Michael Wisher as Davros, creator of the Daleks from the adventure Genesis of the Daleks.* Centre right: *The Doctor explores the giant space ship in the comic strip adventure Stars fell on Stockbridge.* Bottom right: *Jon Pertwee as the Doctor and Katy Manning as Jo Grant in The Curse of Peladon.* Opposite: *A peculiar character from the Third Doctor adventure The Curse of Peladon.*

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DOCTOR WHO

DOCTOR WHO LETTERS 4
A special double page edition of our letters column.

MATRIX DATA BANK 6
Our readers queries answered. All the information you need to know about ***Doctor Who,*** *past, present and future.*

STARS FELL ON STOCKBRIDGE 7
The final part of our eerie tale in which the Doctor finds something nasty in the Space Station.

DOCTOR WHO INTERVIEW 15
Doctor Who Monthly *talks to the current script editor of the tv series, Eric Saward.*

DOCTOR WHO POSTER 20
A portrait of Peter Davison as The Doctor from the story Black Orchid.

DOCTOR WHO EPISODE GUIDE 24
This month we cover the adventures from The Talons of Weng Chiang *to* The Sun Makers.

DOCTOR WHO AND THE MONSTERS 26
An overview of some of the Doctor's most famous adversaries, to complement the recent BBC repeats of old ***Doctor Who*** *stories.*

DOCTOR WHO ARCHIVES 30
The first of this month's two Archives features is The Curse of Peladon.

DOCTOR WHO ARCHIVES 33
The second of our Archives features is Genesis of the Daleks. *Both stories were recently repeated in the BBC series* Doctor Who and the Monsters.

SEASON SURVEY RESULTS 36
At last! The results of your voting in our grand Season Survey.

DOCTOR WHO LETTERS

COULD BE BETTER!

Before I begin, I'd just like to make it quite clear that I am a genuine and loyal **Doctor Who** fan and have been since the latter part of Patrick Troughten's era. I have (over the years) collected a variety of **Doctor Who** merchandise which ranges from Magazines, comics, annuals, records and posters and includes almost every **Doctor Who** paperback ever produced and the extremely rare "Daleks" Century 21 mini album which features William Hartnell and Peter Purves.

To me, **Doctor Who** represents everything that is good in British Sci-Fi since its inception has continually maintained a high degree of quality and originality in its storylines and alien designs. Bearing this in mind, I can only say that I reacted to the last season with utter disbelief!

i just couldn't believe that I was watching the same programme that had previously given us such classics as *The Dead Planet, The War Games, Spearhead From Space, The Daemons, Robot* and *The Brain of Morbius.* At best I can only describe last season as being visually entertaining but otherwise a mere shadow of its former self! The care and attention that had once been given to the show by Barry Letts and Terrance Dicks were noticable by their absence, and without trying to offend either John Nathan-Turner or Eric Saward, I felt that they had turned the season into a shallow parody of its former glory. The blow hit me twice as hard when I recalled *The Keeper of Traken* and *Logopolis* from the previous season. These two stories, I believe, were two of the best ever to grace our sreens under the *Doctor Who* banner and after watching them I found myself looking forward with great enthusiasm to the next series. Sadly, however, after a fairly promising opening story in *Castrovalva* the programme gradually began on its downward trend which would be continued with only brief interludes right the way until *Time-Flight.* After watching *Meglos* in the previous season I felt sure that the

programme couldn't sink any lower. But it did with *4 to Doomsday.* Never have I seen a more pathetic charade in all my years of watching the show! The story line and entertainment value of this story were both "Nil" and I only feel sorry for Stratford Johns whose acting talents went to waste completely in this story. Carelessness was perhaps the main reason for this season failing in my eyes. Even in episode one of *Castrovalva* a glaring great mistake stared us all in the eye. The Ambulance which arrived to cart the Doc off to hospital bore the name, "Sussex Area Health Authority". We had already been led to believe that the location was infact Cambridgshire! An easy mistake to make, but equally so an easy one to have rectified. A whole clutch of mistakes followed in Eric Saward's *Visitation.*

1) No attempt was made by either the Doctor or his companions to destroy the Terileptil space ship or underground H.Q. So I assume they are still lying around somewhere in England waiting to be discovered?

2) While **Doctor Who** is an ideal vehicle for explaining events from the past, explaining events which through history books we know the causes to in a way which is clearly innacurate, is positively fatuous. We all know how the great fire of London really started, and I can assure you it was not through Terileptil interference! Next thing you know we'll be told that the Daleks were the real exterminators of the Dodo and that the Zygons discovered America!

More mistakes came our way in another Eric Saward (!) story *Earthshock.* In principle it was a good story, but it had one huge laughable flaw in episode 4. Time-travel, a form of transport which people have been trying to perfect for decades (and will probably continue to do so well into the future) was discovered purely by accident by the crew of a freighter!After a violent jerk, Berger announces that the freighter is now travelling back in time.

"That's not possible!" exclaims Captian Briggs.

"Oh yes it is!" states Adric, wisely. "When you have an alien machine over-riding your computer!"

I'm sorry Eric, but I just can't see any logic in that profound statement! Although admittedly it did have its strengths, (The opening episode) *Earthshock,* I found was little more than a somewhat diluted re-hash of several previous Cybermen adventures. Visual references were made to most of the early stories, apart from the obvious infra-red flash back sequence on the Cyber-scanner, we were shown plastic cocoons from *Tomb . . .*and choking gold dust from *Revenge . .*

and of course the mechanical determination of their military style marching as seen previously in both *Moonbase* and *Invasion.*

Kinda was by far the best story of the season, and I felt myself genuinely chilled for the first time in years when Tegan was transported into the dark, gloomy and menacing confines of her own subconscious. The Human mind has never been explored in this way before by the show, (even in *The Deadly Assasin*) and on originality alone this story scores highly. But, of course, all good things must come to an end, and an otherwise flawless story was completely spoiled in the final few minutes as a pathetic rubber snake, with painted fangs was lifted high above the heads of the cast on a set on nearly visible metal wires! This supposedly "stunning" climax was completely un-necessary and because of the lack of realism on the snake's part, was totally unconvincing. The Mara should have been left as an invisible force dwelling in the mind.

Black Orchid was my next favourite as it delt with a theme which has never ever been seen in the show. It reminded me very much of an old Vincent Price horror film I once saw called "Man in the Crimson (scarlet?) mask" (Am I right?). It was spoilt only by the half-hearted reactions given by people entering the TARDIS for the first time. Bearing in mind the fact that it is the 1920's you'd expect more than a "Well, strike me pink!" from a policeman who walks into an innocent looking police box and finds himself in the console room of a space/time ship! (Well, wouldn't you?)

And so finally to *Time-Flight.* I must confess that as a "Grand Finale" it was a bit disappointed. It was nice to see the Master return to menace our hero, but there were some inexcusable flaws in the plot. Okay, so Dr. Who is a technical show but all that mumbo jumbo about "Time contours" was a bit far fetched not to mention un-necesary. And why did the Master feel the need to change into an obese oriental war lock to induce his powers over the captured air crews? Take note Peter Grimwade: If you want to cleverly disguise the Master and give us a "shock" when he is revealed in all his satanic glory, do it in a way which at least makes sense! (As was done in *Castro-*

valva) I mean, can you please explain to me how it was that Kalid was seen to collapse with rather foul looking slime issuing from his nose, and the next moment he is ripping off his rubber mask and revealing himself to be a completely unharmed "Master"?

Despite the sentiments expressed in a recent **Doctor Who Monthly** column, your talent lies in Directing and NOT in writing. Okay?

As a whole then, season nineteen was a let down. Corny monsters and corny scripts all along, except as I've mentioned, for a few refreshing interludes. I've always believed that while the Americans constantly stun us with special effects, we (The English) make programmes for the thinking viewer. But watching, or rather reading in to the storylines of the last season, I think I must agree with a remark made in **Starburst 47** which read: " . . . . Judging by some recent T.V. episodes of **Doctor Who,** the producers must now be assuming that the average mental age of the viewers is around six!"

So come on Nathan-Turner and Grimwade, get your thumbs out! Start producing stories like *Spearhead From Space, Genesis of the Daleks, The Colony In Space, Inferno, The City of Death,* and *The Green Death.* They proved that the very best in visual Sci-Fi can be married very successfully to a good plot. It's a sad observation to make, but if next season is anything like the last, **Doctor Who** is dead!

I just hope this letter is printed because it represents the views of a sincere and geniune (not to say worried) **Doctor Who** fan, as opposed to the views of journalists who are being paid to write about something which maybe they are not too "Up on".

That's not to say that I think **Doctor Who Monthly** is in any way biased, but I do feel there has been a lack of real down to earth critisism of the show, instead the writers tend to focus on "The marvellous special effects" or "the effective use of costumes from the period" and seldom say, (with all honesty) "What a silly story!"

Let's be honest for a moment, could you really watch any story from the last season and say, 'That's as good as *Spearhead* or *The Daemons*?" I have followed the good Doc's adventures for about 14 years now, and I can say, knowing full well that I'm right, "No!"

Personally I think Peter Davison was a great choice for the Doctor, I just feel sad that he has had to act out such pathetic storylines. Janet Fielding is by far the best female companion the Doctor has ever had, and I'm glad to hear that she is being reintroduced next year, Nyssa, however is shallow, and Adric, well, he was pathetic.

Well, I guess I'd better wind up now, (the letter that is not me!) I've gone on far too long as it is, but I'd like to finish with a quick message to John Nathan-Turner.

"I gather that the opening story for season twenty is to be called: *Arc Of Infinity* It's clear that you gleened this title from the recent George Lucus/Steve Spielberg film. Written by Johnny Byrne it sounds promising. Please, let's have a higher standard of script quality for what will be the show's twentieth year. It's a momentous achievement for a show which had such humble beginnings, so please don't let the side down again after the excellent work put in by Verity Lambert and Terry Nation all those years ago!"

Chris Drake,
Grimsby,
S. Humberside.

MORE ARCHIVES!

I think your mag is brilliant. I started reading at No. 1, which was very good. *The Dogs of Doom* was the best comic strip in the weeklies I think. Please put more Tom Baker series in the *Doctor Who Archives* like *Genesis of the Daleks* and *The Revenge of the Cybermen.*

Keep up the good work.

Lee Barthorpe
Newark,
Notts.

YES, MORE ARCHIVES!

I have just read issue 67 of **Doctor Who Monthly,** and found it was brilliant! Partly because of the outstanding *Archives* stories for each Doctor. Thank you for the *Gallifrey Guardian* bit about the Target book release of: *Doctor Who and the Leisure Hive.* I'm gonna get that!

All seven parts of *The Tides of Time* were great! The other features were fantastic! *Doctor Who!* by Tim Quinn – Dicky Howett is brilliant.

Karl Cullen,
Hailsham,
Sussex.

BRING BACK THE SONIC SRCEWDRIVER!

I would like to congratulate you on your fantastic magazine, it is far the best magazine on the market. There's forty packed pages of brilliant information and pictures. Keep up with the **Doctor Who** posters and the interviews. The interview in No. 63 with Christine Donougher editor of Target Dr Who books was very interesting.

Peter Davison plays the Doctor like it was tailor fitted for him. The only thing I condemn is the destruction of the sonic screw driver. The sonic screwdriver after K-9 was the Doctor's best escape mechanism being used for a lot of different things and should not have been destroyed.

In *Earthshock* during the 2nd part where the Doctor's past adventures with the Cybermen came on the screen but before that the **Tardis** was drawn on the screen do you know how this was made to appear?

By the way, when is Adric going to take off his pyjamas and put on some clothes?

Paul Millward,
Maghul,
Liverpool.

PERTWEE IN COLOUR

I am writing mainly because I like your magazine, but I will have to cut that short because I have some possibly important information. Attracted by your article in the *Winter Special,* I saw that most of the Jon Pertwee episodes were in the archives only in black and white. However, our local public television station, (channel 2, Boston)*, had Jon Pertwee episodes. (Silurians-Time Monster) in colour, and were still running them two years later in 1978. I therefore wonder if channel 2 still has them, or the company they bought them from. I hope this information was useful.

Charles Kupperman,
Mansfield Center,
U.S.A.

* Station WGBH-TV, Boston, Massachusetts

MATRIX DATA BANK

The *Doctor Who Summer Special* has generated quite a large influx of letters to this column recently on the subject of Mat Irvine's article on **Doctor Who** production. Clive Perriman, Will Harper, Sean Golding, Marcia McDaniel and Daniel Croxley are just five of the names picked out of the post-bag who have queried Mat's reference to the first episode of **Doctor Who** – *An Unearthly Child* – going out live; i.e: transmitted to home viewers while the actors are performing in the studio. Citing numerous other articles from past *Doctor Who Monthlies* these five writers, plus others, have asked if the true story behind the making of early episodes can be revealed.

The truth of the matter is **Doctor Who never,**ever went out live. The complexity of its scene changes and its special effects (even in 1963) ruled this out. The episodes had to be pre-recorded even though only a matter of weeks separated recording from transmission, unlike today. A good way of proving this is to refer you to the simple exercise of entering and leaving the ship. The TARDIS interior is a big set, the police box shell is a relatively small prop. Ergo for the travellers to go out through the TARDIS doors and then be seen emerging through the police box doors does require what is known as a recording break where-upon the actors and actresses will leave the TARDIS interior set, cross the studio floor and get inside the police box ready for their cue to open the doors and come out once recording re-commences.

In defence of Mat Irvine though it is possible to misconstrue the differences between recording today and recording back in 1963 due to the policy then of continuous recording whereby an episode is shot in the same order as it will appear on television – scene 2 following scene 1, etc.

Still with publications from *Marvel Comics* Peter McKenna from Stroud in Gloucestershire was intrigued by references in issue 46 of **Starburst** by Richard Holliss to a set of Zarbi and Menoptra badges produced by Plastoid Ltd. in the mid-sixties. Peter has asked what other *Doctor Who* toys came out in the Sixties which were not directly associated with the Daleks. Precious little is the reply to that one. Plastoid Ltd produced only two non-Dalek badges, one being a Zarbi/venom grub montage, the other being a solo Menoptra badge. These were on robust polystyrene background with the relief designs of the monsters etched in gold paint. Herts/Plastic Moulders Ltd produced a large plastic model of a Mechanoid, in 1965, to scale with their Dalek toy. The design was pretty faithful to the mechanoids as seen in *The Chase* and if you want to see just how accurate they were look on the back page of *Doctor Who Monthly* issue 66. The artist who drew that strip originally for *TV 21* used the plastic toy as reference material. The only other official non-Dalek toy for the 1960s was a blue polyurethane TARDIS money box which was packaged in a yellow box complete with a photograph of William Hartnell's Doctor on the side. Other than these examples, plus a few crossover toys like the **Doctor Who**/Daleks Give-a-Show Projector, the Sixties belonged to the Dalek.

Andrew Meachan. from Hatton Cross in West London has asked if any of the Doctors ever did their own stunts on the show, like falls, fight sequences, car chases etc?

The early Jon Pertwee shows were the ones most noted for the levels of stunt work and it is certainly true that Jon Pertwee participated as much as he could in these sequences, particulartly any stunts involving engine-powered vehicles. for dangerous sequences, however, his place would be taken by a professional stuntman, most frequently Terry Walsh who, in height and build closely resembled Jon Pertwee. William Hartnell and Patrick Troughton were rarely asked to perform stunts although occasionally doubles would stand in for them for long shot sequences if their presence on location was not required. In other words, if the actor is needed week in week out in the recording studio why drag him off to a remote location if all that is required is a distance shot of the Doctor walking through undergrowth.

Tom Baker liked to do his own stunts where possible although for lengthy fight sequences as in *The Sontaran Experiment* or high jumps as witnessed in *The Talons of Weng-Chiang* a stunt man would again double. So far, to date, none of the Davison stories has needed any stunt work to be performed by the Doctor.

In all cases with Tom Baker and Jon Pertwee the use of stunt doubles has not been due to lack of bravery by these two actors. The reason is two-fold. Firstly stunts are the job of the stuntmen and it is obviously in their interest to negotiate to do these scenes where possible. Secondly if a stunt goes wrong and a stunt man is injured it is, obviously, the stunt man who is affected. If a stunt mis-fired and the lead actor were incapacitated then the entire production could come to a halt in an environment where time is money, such an injury could be catastrophic.

Still on the subject of the making of **Doctor Who** Gene Frankel from Harlow in Essex has asked if any of the people who produce the show have ever appeared in cameo roles in the episodes themselves. Listing precedents for this Gene point to the recent tv screening of the 1956 film, Don Seigel, played the

role of a taxi driver.

Television production is a serious business although there are the occasional moments of inhumour allowed even within **Doctor Who.** Photographs of such people as Philip Hinchcliffe, Robert Holmes and Douglas Camfield were featured in the mind wrestling contest waged in *The Brain of Morbius,* while in *The Green Death* a group of studio visitors was allowed to stand in the background of the party scene recorded for episode six. Even recently in *Earthshock* former Assistant Floor Manager Valerie McCrimmon, whose association with *Doctor Who* production goes back to *The Sensorites,* appeared briefly in a non-speaking role as one of the crew members.

Of course cameos like this are not the easiest things in the world to negotiate. The Actor's Union, Equity, would take a dim view of non-card carrying people performing roles in any medium, be it theatre, film or television. Nevertheless if the right working relationship can be struck on a set a lot of technically impossible things can be achieved . . . although it may be quite a time yet before you notice Eric Saward, Peter Grimwade and John Nathan-Turner standing in the background of a crowded bar set.

The interest in old **Doctor Who**'s shown on television has been kindled anew recently by the summer season of repeats and, as expected, the *Data Bank* has had a significant upswing in correspondance accordingly.

The bulk of the letters, while expressing pleasure at seeing ten year old and a seven year old stories, is concerned that this rules out any chance of black and white material getting air time this year.

First off it must be stressed that there is no news at present as to what the autumn schedules might comprise in the way of **Doctor Who,** if anything. Having said that do not be totally dis-heartened just because nothing appeared this summer from the Hartnell and Troughton eras. Do bear in mind that decisions can be made very quickly, as was the case with *Doctor Who and the Monsters,* and remember that each BBC channel is now able to screen 39 out-of-time repeats in a given year – an option which BBC 2 on particular has exercised very little so far.

Doctor Who Monthly will try, where possible, to give you any news in advance of transmission of repeats but here we are hampered by our need to prepare editorial material two months in advance of the date the issue will appear in the newsagents. With *The Five Faces of Doctor Who* we were able to pre-publicise but with the recent run the decision to show three stories was a snap one and far too late to cover adequately before now.

Martin Lauchlan of Deptford in Surrey is a confirmed Gerry Anderson fan and is delighted with the recent purchase of a *U.F.O.* Visual Guide-Book. Produced in Japan this publication covers the entire *U.F.O.* series through hundreds of colour and black and white stills depicting every aspect of the show. Why, asks Martin, if *Doctor Who* is so popular, cannot a similar product be marketed over here.

Having seen the publication you mean Martin I agree it is a splendid collector's item. Nevertheless it is very doubtful such a guide book could ever be compiled for **Doctor Who** for several reasons. Firstly there is a technical problem. All the Anderson shows were made on film and it is a comparatively easy process to procuce a photograph from a reel of film. It is much harder to get good definition to a still taken from an episode held on videotape which is how **Doctor Who** has been stored uniquely since *Robot.* Secondly the project would be massively expensive to do and only realistic if sales in excess of several millions could be achieved. If everyone who ever watched **Doctor Who** world-wide bought its associated products this would be fine but sadly this is not the case. Even *Doctor Who Monthly* must watch its sales figures during the months the show is off the air. In the eyes of the commercial chiefs at BBC Publications such a product, for the present, would just not be viable.

STARS FELL ON STOCKBRIDGE

PART TWO

MAXWELL EDISON, ASTROLOGER, SEER AND U.F.O. SPOTTER, HAS ADOPTED THE DOCTOR, BELIEVING HIM TO BE A VISITOR FROM VENUS...

WITH MAXWELL'S UNWITTING ASSISTANCE, THE DOCTOR TRACKED DOWN AN **ALIEN STARSHIP** DEEP IN SPACE ...UPON BOARDING THE CRAFT, THEY DISCOVERED IT TO BE DESERTED, SAVE FOR A POWERFUL AND TERRIFYING **PRESENCE**...

THE POOR MAN HAS FAINTED CLEAN AWAY! SOME GOOD OLD-FASHIONED **SMELLING SALTS** WILL REVIVE HIM...

SURE ENOUGH...

DON'T LET IT **GET** ME, DOCTOR! **DON'T LET IT GET ME!**

STEADY ...CALM DOWN, MAX! THERE'S NOTHING HERE TO BE AFRAID OF!

IF THERE'S... NOTHING TO BE... **AFRAID** OF...WHY DO I... FEEL SO ...**PETRIFIED**, DOCTOR?

I CAN ...**FEEL** IT AGAIN... **CLOSING IN ON ME**! OH, DEAR GOD!

I'VE GOT TO GET **OUT** OF HERE! I'VE GOT TO **GET AWAY**!

MAX! **COME BACK!**

THE LAST THING I WANT TO DO IS **LOSE** HIM! THIS CRAFT IS PROBABLY A **MAZE** OF COMPARTMENTS AND GALLERIES!

DON'T BE **SILLY** MAX! RUNNING AWAY WON'T SOLVE **ANYTHING**!

Script: Steve Parkhouse Art: Dave Gibbons Editor: Alan McKenzie

AT LEAST HE'S LEFT HIS TORCH BEHIND... AND I CAN **HEAR** SOMETHING UP AHEAD!

MAX! IS THAT YOU?

WHERE ARE YOU? WHERE ARE YOU? WHERE ARE YOU? WHERE ARE YOU? WHERE ARE YOU? WHERE ARE YOU?

MAX! MAX! MAX! MAX! MAX!

ONLY MOURNFUL ECHOES GREETED THE DOCTOR'S CRIES ... AND THEN THE SUDDEN **BOOM** OF FOOTSTEPS!

THOOM THOOM THOOM

MAX! **MAX!**

GAAH!

IT'S AN EMPTY **SPACE-SUIT** OF SOME KIND!

BUT WHAT KIND OF **CREATURE** WAS IT INTENDED FOR?

THEN A THIN, WAVERING VOICE CALLED OUT... AS IF FROM A GREAT DISTANCE...

DOCTOR! HELP! HELP ME, DOCTOR!

KEEP CALLING! I'LL FOLLOW THE SOUND OF YOUR VOICE!

KEEP CALLING!

FOR LONG MINUTES, THE DOCTOR POUNDED DOWN DESERTED CORRIDORS... FEELINGS OF UNEASINESS GROWING AT EVERY STEP, AND THE VOICE KEPT CALLING, ALWAYS JUST OUT OF RANGE...

...UNTIL...

I'M BACK AT THE TARDIS ...I MUST HAVE WALKED IN A BIG ***CIRCLE***!

I CAN'T KEEP GROPING AROUND IN THE DARK... IT'S TIME TO APPLY A LITTLE ***REASON***!

I'LL DO AN ***INFRA-RED*** SCAN OF THE ENTIRE SHIP... I'LL WORK THROUGH THE WHOLE ***SPECTRUM*** IF NECESSARY...

AAHH, I HAVE A ***READING***... NOW THAT ***GLOW*** IS HEAT BEING GIVEN OFF BY A LIVING, BREATHING BEING...

AND HOPE-FULLY, IT'S ***MAX***!

WHOOP

IF IT ***ISN'T***... I MAY BE HEADING FOR ***BIG TROUBLE***!

IN A DISTANT PART OF THE STARSHIP... MAX COWERED, EXHAUSTED ... HE HAD RUN IN BLIND PANIC, BUT THE **FEAR** HAD STAYED WITH HIM...

GROWING WITHIN HIM LIKE A HUGE BLACK SHADOW... TAKING SHAPE AND IDENTITY AS IF POSSESSING LIFE OF ITS OWN...

...MAX WAS ON THE BRINK...

HE HAD REACHED THE POINT WHERE A MORE **RATIONAL** MAN WOULD HAVE **CRACKED** ...BUT STILL HE HELD ON...

SO WHEN AN **APPARITION** LOOMED BEFORE HIM, IT HELD NO MORE FEAR...

HE SIMPLY VIEWED IT WITH THE **DETACHMENT** THAT GREAT TERROR BRINGS...

WHOOSH

MAX! CAN YOU **HEAR** ME? ARE YOU ALRIGHT? I HEARD YOU **CALLING**!

IT WASN'T ME... NOT ME... IT WAS THE **THING**... **THE THING IN THE DARK**! I DIDN'T CALL OUT... IT WASN'T MY VOICE!

IT WASN'T MY VOICE!

THE RISING HYSTERIA IN MAX'S VOICE WAS CUT SHORT BY AN OPEN-HANDED **SLAP** ...JUST HARD ENOUGH TO SHOCK HIS MIND BACK TO AWARENESS...

SLAP

YOU HIT ME! YOU **HIT** ME! AND I'M WEARING **GLASSES** AS WELL!

MAX, LISTEN TO ME... WE'RE **ALONE** ON THIS SHIP! THERE IS NO OTHER LIFE-FORCE RECORDED ON MY SCANNER!

BUT THERE **WAS** A LIFE-FORCE RECORDED ON **MY** SCANNER, DOCTOR... **LOOK**!

IT'S A BROKEN STICK, MAX...

THIS IS WHAT'S LEFT OF MY **DIVINING ROD**, DOCTOR... I TRIED IT OUT TO SEE IF I COULD FIND MY WAY BACK TO YOUR CRAFT...

BUT I CONTACTED A FORCE SO **POWERFUL** IT BROKE THE ROD IN HALF!

AND WHAT'S MORE ...THE FORCE I LOCATED IS **BEHIND THIS WALL!**

THERE'S ONLY ONE WAY TO SETTLE THIS...

WHAT... WHAT ARE YOU GOING TO DO?

MINUTES LATER... MAX HAD HIS ANSWER...

I'M GOING TO **CUT THROUGH** THE WALL AND SEE WHAT'S BEHIND IT!

THE DOCTOR GOT BUSY... HIS LASER-TORCH CUT THROUGH THE HEAVY METAL BULKHEAD LIKE A WIRE THROUGH CHEESE...

AND BEFORE TOO LONG...

THERE! NOW STAND BACK, MAX... WE'LL LET IT COOL DOWN A BIT BEFORE WE...

BUT THEN... BEFORE EITHER OF THEM COULD MOVE...

WHOOM!!

FOLLOWING THE EXPLOSION, A HOWLING **GALE** TORE THROUGH THE HOLE IN THE WALL ... A GIGANTIC PENT-UP FORCE BURST INTO THE MAIN BODY OF THE SHIP...

THEN, JUST AS SUDDENLY...THE BLAST OF AIR FADED AND STILLED... LEAVING AN ATMOSPHERE OF **UTTER CALM** BEHIND...

HAS IT **GONE**, DOCTOR? I CAN'T FEEL ANYTHING NOW... NOT A TRACE OF ANY-THING...

PERHAPS IT'S **DISSIP-ATED**, MAX... DISAPPEARED INTO THIN AIR!

THE TWO ADVENTURERS PEERED CAUTIOUSLY INTO THE CHAMBER... SEALED FOR AN INCALCULABLE SPAN OF TIME...

WHAT IS IT, DOCTOR?

IT'S A CONTROL-ROOM, MAX... WHAT MIGHT BE CALLED A 'COCKPIT' IN AN AIR-CRAFT FROM EARTH...

BUT IT'S ALL COMPLETELY COMPUTER-BASED ...OR IT **WAS**!

IT'S ALL MORE OR LESS **DISINTEGRATED** NOW.. THE SHIP'S ATMOSPHERE HAS SEEN TO THAT...

OBVIOUSLY, AN **ENORMOUS** LENGTH OF TIME HAS PASSED SINCE THIS WAS ALL DESIGNED AND BUILT...

BUT SOMETHING ...**SOMETHING** STILL SURVIVED... PERHAPS GROWING, EVOLVING OVER **THOUSANDS** OF YEARS...

AN ELECTRO-MAGNETIC FORCE OF SOME KIND? THE **SOUL** OF THE SHIP ITSELF? SUCH THINGS ARE NOT BEYOND THE REALMS OF POSSIBILITY...

AFTER ALL... THERE'S A **COMPUTER** ON RIGEL FOUR THAT WRITES **VERY** GOOD POETRY...

I KNOW WHAT **I'D** CALL IT, DOCTOR... I'D CALL IT A **GHOST** ...PLAIN AND SIMPLE!

THAT'S SOMETHING WE MAY **NEVER KNOW** FOR SURE, MAX...

ARE WE **LEAVING**?

HAVEN'T YOU NOTICED? THE ATMOSPHERE IS GETTING **WARMER** BY THE MINUTE...

THE SHIP IS **HEATING UP**!

MY GUESS IS IT'S ENCOUNTERING EARTH ATMOS-PHERE!

WARLORP

AND WITHOUT HEAT SHIELDS IT WILL **BURN UP** ON ENTRY FAIRLY QUICKLY...

I'D HATE TO BE AROUND WHEN **THAT** HAPPENS!

ON A DARK, MOON-LESS NIGHT IN THE WILDS OF GLOUCESTERSHIRE ... THE AREA KNOWN AS **WELLS WOOD** ONCE AGAIN BORE SILENT WITNESS TO THE ARRIVAL OF AN **ALIEN** VISITOR...

IS THIS GOODBYE, DOCTOR?

FOR A WHILE, MAX... THOUGH I DARESAY WE'LL BUMP INTO EACH OTHER BEFORE LONG...

ONE LAST QUESTION... EXACTLY **WHEN** WILL THAT STARSHIP BEGIN TO BREAK UP?

PRECISELY FIFTY SEVEN MINUTES FROM NOW... THE DEBRIS SHOULD SCATTER FAR AND WIDE ... IT'LL BE QUITE A DISPLAY!

THAT'S ALL I NEEDED TO KNOW...

THANKS, DOCTOR!

DOWN AT THE REDFERN INN, THE REGULARS WERE TURNING OUT AS USUAL AS MAX MADE HIS WAY HOMEWARD...

THERE GOES MAX AGAIN!

HAW, HAW!

WHERE YOU BEEN TONIGHT, MAX...OUT ON YOUR FLYING CARPET?

ACTUALLY, NO... I'VE BEEN TRACKING DOWN LIGHTS IN THE SKY... WITH A *FRIEND*...

LOOK OUT OF YOUR WINDOWS AT ABOUT THREE MINUTES TO MIDNIGHT...YOU MAY SEE SOMETHING *INTERESTING*!

OF COURSE, THE VILLAGERS **LAUGHED** AS ALWAYS...

BUT ONE OR TWO OF THEM ACTUALLY **DID** WHAT MAX SUGGESTED THAT NIGHT...

THE NIGHT THAT MAX GAINED A LITTLE GRUDGING **RESPECT** IN THE VILLAGE...

THE NIGHT THAT STARS FELL ON STOCKBRIDGE...

DAVE GIBBONS

THE END.

BEHIND THE SCENES:

interview with script-editor ERIC SAWARD

The team of John Nathan-Turner as Producer and Eric Saward as Script-Editor has proven to be a formidible one over the last year or so. Together they have brought about a resurgence of popular interest in the show badly needed when the series was pulling in viewing figures of just five million or under during 1980.

However, while much is known about John Nathan-Turner the other half of the full-time team who work on *Doctor Who* has tended to remain somewhat in the shadows since his accession to the post of Script-Editor last summer. It is a little disquieting then to find out that not only is Eric Saward just effusive on the subject of *Doctor Who* as John Nathan-Turner but he is also an avid listener. Within minutes of this interview beginning and before even the tape recorder had been set in motion Saward himself temporarily assumed the role of interviewer canvassing opinions and viewpoints on a wide range of topics to do with the series.

It is a technique which, if often applied, would perhaps shed light on his apparent ability to divine, with startling accuracy, all the programme's most successful elements plus those likely to cause public contention.

Eric Saward's understanding of the *Doctor Who* formula, despite his position as a relative newcomer to the series, can best be appreciated by examination of the year's Season Survey results—in this issue—where-in the greater majority has voted for the episodes and characters handled by Saward in his scripts. Yet for all this acclaim Eric Saward does not profess to be a science-fiction writer. Nor is he, by any definition, a science fiction fan. "I like to write adventure stories" he claims, "and that's really all my scripts for *Doctor Who* have been".

So how then did a non-science fiction fan who has seen little of the Pertwee and Baker serials come to end up occupying one of the key posts in *Doctor Who*'s production?

"Previous to my being contacted by Chris (Bidmead—former Script-Editor) all my work had been for radio where I'd been quite successful and had actually managed to make a living out of it. Chris, in his search for people to write for *Doctor Who*, spoke to one of the Producers here who had been a Script-Editor for radio's *Saturday Night/Monday Night Theatres*. I was recommended by him as a possible writer along with one or two other people and so I was commissioned to write what became *The Visitation*."

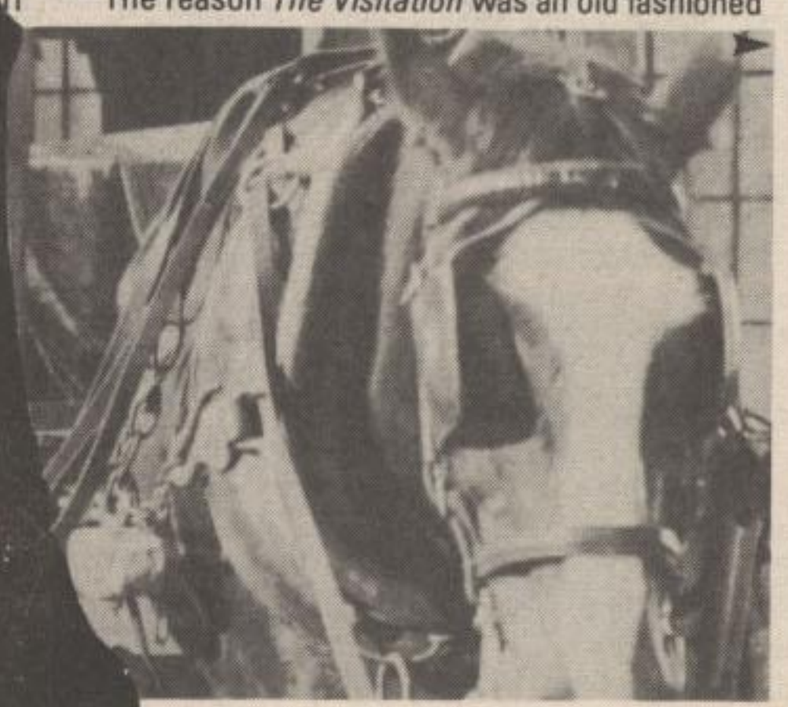
"Chris then left and Antony Root came in. I think John (Nathan-Turner) had decided to give him a try out. After a 3 month stint on *Doctor Who* it was then felt he should move onto another show for further experience. I came in, initially on the strength of *The Visitation,* to fill in for a few months and then I was asked to stay on."

In putting together his material for *The Visitation* Christopher H. Bidmead had given Eric Saward an almost free hand to develop his own ideas. So where then had the inspiration for that story come?

"A girlfriend, who is a student, was writing an essay on Architecture in the 17th Century, the influence of The Fire, and how London radically changed afterwards with Wren and so on. During her researchs she came across this fact that the Black Rat more or less died out in this country after The Great Fire of London, the reason being it had been subject to its own disease and had died of The Plague. I thought, wouldn't it be nice to think around something more imaginative as to why it might have died. Then I thought we really don't know how The Great Fire started—there are so many theories—and so I devised a way of intwining those ideas into a *Doctor Who* story."

A number of readers' letters, commenting on *The Visitation,* have pointed out how close the flavour of the serial adhered more to the values of *Doctor Who*'s early days, by combining a monster story with a historical background, than to the style of the series in recent years. This comment Eric Saward rigorously accepted.

"The reason *The Visitation* was an old fashioned



story is I hadn't watched *Doctor Who* in years and so I tended to recall things from when it started and I'd been about 17 watching it. I remembered the bits I had liked then and the elements I thought made a good story and turned out *The Visitation* from that."

Having, at the time, been on the receiving end of the Script-Editor's influence, how much guidance and parameter marking had been laid down by Christopher H. Bidmead?

"I was asked to bear in mind that money was always a problem on *Doctor Who* and I should limit my sets and numbers of actors accordingly, but there was never any imparting of the law to say, "No, you can't do that." It was an easy script to do and I had great fun writing it."

The Visitation though did have a very small cast by comparison with average *Doctor Who* serials. Aside from the four regular members of the cast there was Mace, the Terileptil and then, aside from the family massacred in the opening scenes, the rest comprised just the odd villager, miller or headman. In outlining his reasons for building such a tightly knit cast into the story, Eric Saward went on to explain his thoughts on the problems associated with large cast stories, even when those large casts included the current residents of the TARDIS . . .

"I think the nature of the show makes it difficult to develop characters roundly enough. Now with *Kinda* by Chris Bailey, who I think is a very good writer, I thought it the most successful story of last season in terms of creating moderately rounded characters. He does write for very tangible characters although his scenes tend to be much longer and his stories consequently much slower than perhaps is ideal. So if you'll allow it is therefore hard to write for subtle characters when you're doing a fast paced story you can perhaps understand why the villager and the Head man and so on were less-rounded characters."

"I didn't like the set-up at all of writing for the Doctor and *three* companions, particularly when they're all together in the TARDIS it's like doing a crowd scene! All the dialogue seems totally artificial when you consider it is mostly the Doctor who has to come up with all the information and the ideas. The companions are forced more and more to become ciphers, something I totally disapprove of and I'm pleased we have in fact now lost one of them. Ideally I think it could come down to just one companion so you could then take that character and develop a full personality to him or her and not a stereotype."

Not a few people have observed that this already seems to be happening to the role of Tegan whose contribution to the series fleshed out a lot last season. Was this then a polarising of Eric Saward's ideal, even if it be at the expense of Nyssa and, soon-to-be, Turlough.

"I am very in favour of the way Tegan is developing; challenging the Doctor much more and not letting him get away with vagueness and silliness at times. I think that is excellent. At the same time, one has to remember the show is called *Doctor Who* and that the Doctor is the leading character. Ultimately it must be him that fixes things, although I don't see why, along the way, he shouldn't come in for a bit of flak and, to add to his credibility, be wrong occasionally. I don't think I would want overt character development though to be at the expense of good pace to a story. As I said I like fast moving adventure stories and I'm pleased to be working with a very young and active Doc, rather then one who stands back, with his companions, and cogitates, comments and assists from afar."

As Script-Editor for the series one of Eric Saward's principle duties—if not the principle duty—is to read manuscripts, storylines and scripts sent in to the Production Office both by commissioned writers and unsolicited hopefuls. With Andrew Smith's success with *Full Circle* still in mind Eric Saward agreed the office had received a substantial upswing in its unsolicited submissions content since that story went out. Sadly though script quantity was not matched by script quality, but for what reasons?

"Most of the unsolicited material tends to be highly derivative of what has gone before in the show. I try to read most of it because part of my job is to reply to submissions, but I have yet to find a sharp, bright, original story. We don't have any set formula as to how many sets, how many characters etc—we'd be quite happy to do a story of the Doctor, the companions and two other people in one set *if* it worked. So you'd think finding good scripts would be easy, but I can tell you it isn't!

Mention of set formulae for penning *Doctor Who* serials brought up the topic of serial lengths. Why, with the exception of the odd obligatory two parter, was four episodes considered to be such a mandatory length for series?

"I think it was Terrance Dicks who came up with this notion that the ideal *Doctor Who* story was a four parter, and I'm inclined to agree. After all it is 100 minutes which is the length of a feature film. I haven't seen a six parter—and I've looked at a good many

since I came here—which had enough story material to merit that length of 150 minutes, so I think the decision to go for four parters is a correct one. As far as three parters or five parters are concerned this is more a decision John makes. I'm sure if he wanted a five parter we could do one but at the moment it is tending towards four episode apiece. I haven't yet seen any material, either unsolicited or from a professional, which has made me want to try and change this."

A criticism voiced with some frequency though has been that some episode fours have appeared too rushed in their final forms.

"I do think that is true at times although that is usually the fault of the story structure which is supposedly part of my job to iron out. The rules of drama construction are pretty basic and apply to all naturalistic drama, including *Doctor Who*. You have a setting up of your situation, the setting up of your characters, a development of that situation and ultimately the climax. Unlike real life we tend to wrap-up our storylines so that, hopefully, all our ends are neatly tied up."

With his script for *The Visitation* having led to a very quick promotion to *Doctor Who* Script-Editor just how neatly tied up had he found his first season as inherited from Christopher H. Bidmead?

"My first season I inherited quite a lot from Chris. *Four to Doomday,* the first story in the studio, had been written, and had been edited by Antony Root. Antony had also done *The Visitation. Kinda,* when I arrived, had had some work done on it by Chris and thereafter I took over fully. The reaction to each script is different obviously. With some scripts we have no problems than we have with others—some require extensive rewriting, others don't depending on how well the writer gets it together. As far as hunting for new writers is concerned, what I tend to do is I watch what is going on television, I listen to other Script-Editors who suggest and recommend and I look at the writers we have had on the show recently and what they produced. If they're new writers, I try to encourage. Now Chris Bailey is relatively new to television and I think he is a sufficiently good writer to want to encourage and to recommend to someone like John."

A principle part of the Script-Editing process, as firmly established by the above, is the liaison between the writer and the Script-Editor so how many, or rather what percentage, of the Script-Editor's own ideas get incorporated into the finished scripts?

"It all depends on the basic idea that the writer comes up with. Sometimes, for example with *The Visitation,* I had discussions with Chris about the format of the show rather than the contents of my particular script. Therefore *what* went into it was mine. When I talk to other writers sometimes they have an idea which has not been particularly well developed and so there can be a lot of conversation about how best to develop it. So you can get to a stage where a lot of what I suggest and recommend does go in. Again though it is different with each writer."

Nowhere does the Script-Editors preferences and predilictions get more exploited than in the story he himself pens for a series as happened with *Earthshock,* the most talked about serial in years. For the settings in this story Eric Saward went right back to the beginnings of *Doctor Who* and set his plot around the notion of groups of people being trapped and menaced by an ever growing threat for a powerful enemy. Had the decision to set the series all within dimly lit caves and claustrophobic space ship corridors reflected his own preferences for story formats?

"No. I merely think your setting should match the content of your story. I only chose caves and the ship for *Earthshock* and the Cybermen because of the trapped and claustrophobic elements those type of structures imply. To have had it set in a wide open field would have been silly because it would have been hard to feel trapped in that environment. In many ways *Doctor Who* works its best in the trapped environment because you are playing on people's fear of being trapped in lifts or cupboards. A lot of people, even grown up, are frightened of the dark. It can be very un-nerving if you're defenceless and helpless . . ."

Did this infer then that Saward's own favour is for *Doctor Who* stories which aim to terrify rather than just to entertain?

"I don't think we should aim necessarily towards being frightening. Exciting, yes. Interesting, yes. Hopefully stimulating and if you can manage to be a little frightening along the way, then I am happy."

Both the Producer and the Script-Editor are the recipients of large quantities of mail per day discussing, commenting on and criticising story content. As the member of the team most associated with story content, has Eric Saward gained any pointers towards designing the story content of next ➤

year in response to feedback?

"The main one we've learnt is that the old monsters are still very popular and that perhaps we should make more use of them . . . *Doctor Who* has been going for so long now that it does have its own myths which are an integral part of it. I personally think it is nice to dip back into the past and resurrect things like the Cybermen and one or two others perhaps, although to maintain the show's viability it must also develop; to find new monsters and new situations."

With *Earthshock* in mind how much of an added overhead had been the dictates of getting continuity correct and researching to avoid *Faux-pas?*

"We try to the best of our ability to get it right and obviously it is more of a headache when you're dealing with an old monster than when you're creating new situations and new characters. *Earthshock* did not prove to be that much of a headache to me. I watched all the old Cyberman tapes still existing and noting that the Cybermen had physically changed from story to story, and that there were inconsistencies anyway with their history, it was a matter of trying to make sense out of what I could and what was there. It was quite deliberate that *Earthshock* was such a collation of everything from – because it no longer exists – *Tomb of the Cybermen.* It was said that I'd studied that one in particualr which was not true – I hadn't even read the script. I saw, in fact in *Doctor Who Monthly,* a selection of photographs and synopsis and I liked so much the image of them breaking out that I wanted to try and incorporate that sort of element into *Earthshock.* It was a concious effort on my part to try and bring back the impact I thought the Cybermen had, of all the old monsters the Cybermen are my favourite. They are very menacing as a concept being physically so large, so militaristic and so ruthlessly dedicated that I found it challenging to try and control."

Was it unusual though, given present circumstances, for a Script-Editor to double as writer as well. Surely Union agreements disuaded that kind of activity? This was not the case, Eric Saward explained. There are many mitigating circumstances which can lead to the Script-Editor having to take over the chore of writing, and such a circumstance occured at the time of writing *Earthshock.*

"We were having severe problems with a script and we were coming very close to running out of time. I, in fact, was going to leave – I'd had my three months – and John asked whether I'd do it. I said yes, and *then I opted to stay on as Script-Editor after* I'd been commissioned to write it. What swayed me into wanting to stay on with the show was simply how much I'd enjoyed being there during my three months. I like *Doctor Who;* it's a very nice show to work on. I get on well with all the people involved on the production side and I've found I enjoy the job of Script-Editing, especially when you're flattered to be thought good enough to be asked to stay on. Additionally it is a great challenge. It is hard to make technically, the scripts present unusual problems and certainly it must be the fastest moving video show on British television."

In terms of encouraging new writers into the show Eric Saward was pleased to outline his own beliefs as to the type of person most likely so succeed with the series.

"If you want to write, wanting to write only for *Doctor Who* is not very wise. The most succesful writers that have written for it over the years have been writers who have done all sorts of things. Writing comes from living a bit more until you develop a technique. You then come to a show like *Doctor Who* which, although is not about real life, still has within it the concepts and experiences we encounter on a day to day basis. Your first ambition should always be, "I want to write" full stop."

As far as Eric Saward's own future with *Doctor Who* goes he is still somewhat undecided. his current contract with the show runs until January during which time he will be penning one story for the new season with Peter Grimwade as Director.

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EPISODE GUIDE

The Talons of Weng Chiang (Serial 4S, 6 episodes)

Episode One
Intrigued by the discovery of six inch hairs, apparently form a rat, on the corpse in Litefoot's mortuary the Doctor decides an investigation of the sewers is in order. Removing a man-hole cover he and Leela descend into the darkened tunnels. They soon find trouble, however, as a giant rat, more than ten feet in length launches itself at them from the shadows.

Episode Two
After months of futile searching, Weng-Chiang has at last traced the Time Cabinet to Litefoot's house and he despatches his servants, under Li H'Sen Chang, to recover it. Litefoot and Leela are alone in the house when the attack comes. The Professor is clubbed down in his garden by two of the Tong and when Leela opens the salon door to follow him she finds the sinister mannekin Mr Sin, confronting her with a knife.

Episode Three
Leela has managed to track Weng-Chiang to his lair beneath the Palace Theatre and has managed to save one young girl from the terrible effects of the distillation cabinet. But her victory is short lived when Weng-Chiang summons his giant rats and very soon Leela is running for her life – the jaws of death inches behind her.

Episode Four
The Doctor has deduced the true identity of the being who calls himself Weng-Chiang. He is a war criminal from the future named Magnus Greel whose failed time experiments have reduced him to the state he now endures, and a far worse fate could befall London if he should activate the Time Cabinet. It may be too late however, Litefoot's home has been ransacked and now the Cabinet is being driven away on Greel's carriage.

Episode Five
Greel has the cabinet but not the crystalline key to open it. That must still be in the Doctor's possession. Another raid is prepared. The Tong attack's Litefoot's house anew taking both the Doctor and leela unawares. Greel himself attempts to chloroform Leela but in the struggle the girl pulls away his leather face mask. A vision of pure horror stares out from beneath . . .

Episode Six
With Greel a victim of his own Distillation Machine and Mr Sin safely difused London is safe once more. As the early morning cries of the Muffin Man echo along the streets of London the Doctor and Leela depart in the TARDIS. Litefoot is astounded but Jago takes it all in his stride. After all, he maintains, our police are wonderful.

Tom Baker *(as the Doctor),* Louise Jameson *(Leela),* John Bennet *(Li H'sen Chiang),* Deep Roy *(Mr Sin),* Tony Then *(Lee),* Christopher Benjamin *(Jago),* Alan Butler *(Buller),* Chris Cannon *(Casey),* John Wu *(Coolie),* Conrad Asquith *(PC Quick),* David McKail *(Sgt Kyle),* Patsy Smart *(Ghoul),* Trevor Baxter *(Prof Litefoot),* Vaune Craig-Raymond *(Cleaner).*
Directed by **David Maloney,** Teleplay by **Robert Holmes,** Incidental music by **Dudley Simpson,** Visual effects designer **Michaeljohn Harris,** Makeup by **Heather Stewart,** Designed by **Roger Murray-Leach,** Produced by **Philip Hinchcliffe.**

Horror of Fang Rock (Serial 4V, 4 episodes)

Episode One
A mysterious fog has suddenly enshrouded the off-shore lighthouse of Fang Rock bringing death in its wake. Already Ben, the principle Keeper, is dead and some force is periodically causing the light to fail. The latest failure coincides with the arrival of the Doctor but before any questions can be asked a yacht is sighted. Helplessly the Doctor and crew watch as the vessel founders onto the rocks.

Episode Two
The rescuing of survivors from the yacht has not eased the tensions. Two of them, Palmerdale and Skinsale have each, separately, further contributed to the peril now facing those on Fang Rock. As the verbal arguments begin anew the internal lights suddenly shut off and from down in the generator rooms comes a yell of pure terror.

Episode Three
The doctor is worried. Despite all his precautions to seal off the light-house until morning more deaths have occured. Grimly he and Leela mount another search of the building. In a coal cellar the pair find the mutilated body of Reuben, the old Lighthouseman – yet Reuben is apparently still alive. The Doctor realises he has not locked the monster outside – but inside . . .

Episode Four
A hastily improvised carbon laser has effectively destroyed the approaching Rutan mother ship though the explosion has both destroyed the lamp and changed the pigments of Leela's eyes from brown to blue. Recalling the poem of "Flannen Isle" the Doctor takes Leela, still somewhat dazed, back to the TARDIS.

Tom Baker *(as The Doctor)* Louise Jameson *(Leela),* John Abbott *(Vinve),* Colin Douglas *(Reuben),* Ralph Watson *(Ben),* Sean Caffrey *(Lord Palmerdale),* Alan Rowe *(Skinsdale),* Annette Woolett *(Adelaide),* Rio Fanning *(Harker).*
Directed by **Paddy Russell,** Teleplay by **Terrance Dicks,** Script editor **Robert Holmes,** Designed by **Paul Allen,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

THE INVISIBLE ENEMY

Episode One
A mysterious cloud in space has spread a strange infection among the crew of a shuttle craft and the TARDIS. Their faces and skin strangely altered the crew have attacked the staff of Titan Moonbase leaving most of them for dead. The TARDIS lands there but in her haste to explore Leela fails to notice the change in the Doctor – even when he draws a gun on her . . .

Episode Two
The infection is spreading faster within the Doctor's body and even sensory withdrawl will not help him for long. Professor Marius of the Bi-Al Foundation, with his robot K-9, may be able to supply help. Clones of the Doctor and Leela are generated and then miniaturised. In microcosmic form they are injected into the Doctor's blood stream and a fantastic voyage begins.

Episode Three
Pursued by the minaturised clone of Supervisor Lowe the Doctor and Leela have found the nucleus of the virus in the Doctor's brain. But time runs out for the clone as they try and dispose of the creature through the tear ducts

and their structural forms break down. A part of the swarm now Marius removes the trace on the duct and enlarges it to normal size. Fully matured now the full horror of the Virus Nucleus takes shape.

Episode Four
The Doctor, fully recovered now, has been unable to prevent the swarm nucleus from returning to Titan where it is now breeding its infection for an attack on the macrocosm. But the combination of methane, oxygen and a small booby trap proves an explosive combination and the whole Moon is destroyed. The Doctor and Leela take their leave of Marius, but with an extra passenger: K–9.

Tom Baker *(as The Doctor),* Louise Jameson *(Leela),* Brian Grellis *(Safran),* Jay Neill *(Silvey),* Edmund Pegge *(Meeker),* Anthony Rowlands *(crewman),* Michael Sheard *(Lowe),* John Leeson *(nucleus voice and K9),* Roy Herrick *(Parsons),* Elizabeth Norman *(Marius' nurse),* Jim McManus *(Ophthalmologist),* Roderick Smith *(Cruikshank),* Pat Gorman *(medic),* John Scott-Martin *(Nucleus).*
Directed by **Derrick Goodwin,** Teleplay by **Bob Baker** and **Dave Martin,** Script editor **Robert Holmes,** Produced by **Graham Williams.**

Image of the Fendhal (Serial 4X, 4 episodes)

Episode One
Evidence of a potentially dangerous Time Scanner has brought the Doctor to Fetch Priory on Earth where a team of scientists are working on special projects under the auspices of Dr Fendelman. It is night when the Doctor and Leela finally break into the grounds just as the ghostly sound of the Time Scanner begins again. A force paralyses the Doctor's legs and the slithering of a monster shape can be discerned just beyond the Doctor's vision.

Episode Two
Breaking loose from his improvised cell the Doctor has at last been able to explore the Priory without hindrance. He comes upon the room containing Colby's strange skull but as he studies it the artifact begins to glow. Unable to resist the forces within the skull the Doctor is compelled to put a hand onto it. At once the glow becomes a howling shriek and the Doctor screams in pain as raw energy is drained from his body.

Episode Three
Stael, now quite mad, believes his mystic incantations will open a way to power for him with the aid of the skull and the drugged Thea Ransome. As his incantations reach a climax the skull and the pentacle begin radiating energy. The effects are felt in the rooms above as the Doctor, Leela and the Tylers become frozen to the spot. Before them the repellant sight of Fendahleen begins to take shape.

Episode Four
Trapping the Fendahl within the Priory the Doctor, Jack and Leela race frantically to get out before the Time Scanner goes critical. They are just in time. Space folds in on itself and the Priory, the Fendahl and the scanner disappear in a mammoth implosion. All the Doctor has to do now is deposit the remaining skull somewhere in the vicinity of a supernova.

Tom Baker *(as The Doctor),* Louise Jameson *(Leela),* Edward Arthur *(Adam Colby),* Denis Lill *(Dr Fendelman),* Wanda Ventham *(Thea Ransome),* Scott Fredericks *(Maximillian Stael),* Daphne Heard *(Martha Tyler),* Geoffrey Hinsliff *(Jack Tyler),* Edwards Evans *(Ted Moss),* Derek Martin *(David Mitchell).*
Directed by **George Spenton Foster,** Teleplay by **Chris Boucher,** Script editor **Robert Holmes,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

The Sun Makers (Serial 4W, 4 episodes)

Episode One
On the planet Pluto, sometime in the future, the Doctor has found a population crippled by a cruel tax system. He and Leela fall in with "The Others" – a band of tax exiles living in the lower vaults of the Magropolis. To test the Doctor's loyalty to the cause Mandrel gives him a forged cashpoint card and tells him to withdraw a sum from the Company bank. But the card is faulty and all the Doctor receives is a cloud of nerve gas.

Episode Two
K-9, Leela and Cordon attack the Correction Centre to rescue the doctor. But he has already been taken by the Gatherer. This is explained by another prisoner, Bisham, but as the four try to escape they find their exit tunnel blocked and guarded. Turning down another corridor they are confronted by the sight of an armoured troop bearing down on them.

Episode Three
A double pronged rescue is being attempted to save Leela from death by public steaming. Mandrel and his men attempt to seize control of the pumping station to shut it down before the steam is ejected, while the Doctor steals into the death tank to free Leela from her bonds. But time is running out – the shut down is a lengthy procedure and the pressure dials are almost up to full capacity.

Episode Four
The revolution is a success and the Company crumbles under the economic havoc wrought by the Doctor's introduction of an unstoppable inflationary spiral into their system. Unable to cope with this the alien collector goes into voluntary liquidation leaving the people of Pluto to develop thrir own, and hopefully more secure, future.

Tom Baker *(as The Doctor),* Louise Jameson *(Leela),* Roy MacReady *(Cordo),* William Simons *(Mandrel),* Adrienne Burgess *(Veet),* Michael Keeting *(Goudry),* Henry Woold *(collector),* Richard Leech *(Hade),* David Rowlands *(Bisham),* Jonina Scott *(Marn),* John Leeson *(voice of K9).*
Directed by **Pennant Roberts,** Teleplay by **Robert Holmes,** Incidental music by **Dudley Simpson,** Designed by **Tony Snoaden,** Produced by **Graham Williams.**

Doctor Who and the MONSTERS

The *Doctor Who and the Monsters* season, recently finished on BBC 1, took everyone by surprise, not least John Nathan-Turner the current producer. For months the official news sources put out by the BBC declared there were no plans for any repeats especially during the summer months when schedules would revolve around the saturation coverage being given the World Cup. However, shortly afterward his long awaited vacation John Nathan-Turner suddenly discovered he was on a busman's holiday when the programme schedulers abruptly discovered they had six fifty minutes holes in their July/August charts which could be filled very nicely by reruns of **Doctor Who**.

So, far from being able to get away from it all John Nathan-Turner was called upon to oversee the operations needed to select and edit material to fill these slots.

In choosing stories to be rerun there were some considerable limitations determining what shows could be transmitted. Having a prime time slot on BBC 1 (prime time is estimated to run roughly between six o'clock and nine o'clock) virtually ruled out the options on any Hartnell and Troughton material. Doubtless true **Doctor Who** fans would have revelled in the idea of seeing material from the first two Doctors again but to those who base their programming on statistical evidence putting black and white **Doctor Who** opposite the top rated **Coronation Street** and expecting it to do well would be as ephemeral an idea as putting a grainy Laurel and Hardy opposite **Gone With the Wind**.

Another consideration was the need to find a logistical way of filling the three hundred minutes of television time offered. Three four part stories would have been ideal with little of no editing of original material being necessary. This ideal had to be deferred, though, in the light of the third consideration: the theme of the season.

No one doubts the unqualified success chalked up by *The Five Faces of Doctor Who* on BBC 2 last year. The emphasis on that season had been to concentrate on the qualities each lead actor had brought to the programme – the testy Hartnell, the rambling Troughton, the upright Pertwee, the brooding Baker and a tantalising foretaste of Peter Davison. So follow that . . .

Next to the Doctors a principle hinge-pin of the series has been its world-famous monster ceations. With words like "Dalek" now a recognised constituent of the English language what more logical then than to present a season of **Doctor Who** stories focussing in on the most famous of the title hero's adversaries.

The big five monsters of **Doctor Who**, as they have come to be known, are generally recognised to be the Sontarans, the Yeti (despite only two appearances to date), the Ice Warriors, the Cybermen and the Daleks. Of these five the latter three are the ones most remembered by the general public.

Choice of *The Curse of Peladon* then was virtuallly automatic bearing in mind the other season parameter of extending the stories through as many Doctors as possible. Neither Tom Baker nor Peter Davison have encountered the Ice Warriors (so far . . .) and *The Monster of Peladon* poses a few problems insofar as it is a six parter and a sequel, thereby requiring respectively, editing and explanation . .

Neither was there much choice surrounding selection of the Cyberman story. It is the only famous monster to have appeared with Peter Davison's Doctor, and in both writing and execution is streets ahead of the only other contender, *Revenge of the Cybermen*.

The trickiest part of this saga concerned the picking of the Dalek story. No less than five Dalek serials survive from the seventies although *Planet of the Daleks* is unlikely ever to be shown again as

episode three exists only as a black and white film print. Of the remaining four *The Day of the Daleks* is not generally considered to be an example of **Doctor Who** at its best. The first three episodes are fine but when in episode four two black Daleks and one gold Dalek are called upon to look like an invading army trundling up the lawn of Audley House the end visual result is disappointing.

Similarly disappointing is *Destiny of the Daleks*. Sequel issues aside there are few who would hold it up as a shining example of **Doctor Who** myth and production. The Romana regeneration is a little below par and with so much damage wrought on the Dalek machines when they were blown up on location the patched up versions seen in the studio sets do strain the credulity when one is asked to believe that these are the most feared creatures in the Universe.

Thus came down to a tussle between *Death to the Daleks* and *Genesis of the Daleks*. The former would have stook a good chance of selection had the Ice Warrior story not been chosen to represent Jon Pertwee. Therefore *Genesis of the Daleks* it was, despite the one possibly precluding factor that the story has already been seen once in a truncated version on December 27th 1975.

In that instance the show had gone out as a ninety minute omnibus edition. For *Doctor Who and the Monsters* the need existed to build in a cliff-hanger ending to part one, and to extend the running time to roughly one hundred minutes. Hence the version screened was completely re-edited from the six master tapes.

The version of *The Curse of Peladon* screened is also the result of special editing although the story of how this serial reached the screens again goes back a lot further.

As regular readers of *Doctor Who Monthly* and the 1981 Winter Special will appreciate a vast quantity **Doctor Who** material was destroyed by the BBC in the mid-Seventies which, up until 1978, included all the BBC's colour copies of *The Curse of Peladon*.

With the arrival of Sue Maldon at the Film Library and with the late Seventies also seeing the emergence of the dedicated and serious-minded **Doctor Who** fans interest grew in locating missing episodes overseas.

By pure luck a complete copy of *The curse of Peladon* was traced to the vaults of *TV Ontario* in Canada where the tapes had lain for some years since the rights to screen them had expired. Time had taken its toll on these tapes with at least one of them having deteriorated past a point where it could be readily screened for Canadian viewers even if rights had been re-negotiated. Nevertheless Sue Malden arranged to have the tapes returned to England where some lengthy and often painstaking work was required to restore them into a viewable state. First the tapes had to be standards converted from the American NTSC 525 line format to the British PAL 625 line system. As anyone with a domestic video recorder will understand you cannot play American video tapes on an English machine, nor vice versa. The same thing applies to industrial two-inch tape.

With the damaged episode far more work was required. Any attempt to play the original Canadian tape quickly caused the tape heads to 'gunge up' with oxide and mylar shed from the tape itself. Therefore making a British version of the episode entailed a lengthy process of scene-by-scene transcription interupted by pauses every few minutes to unthread the tape, clean the heads, rethread, track-up, align and match the frames of the master and the duplicate.

Only by such means could a near-perfect reproduction of the former BBC prints be created and it is a tribute both to the skill of the engineers and the high standards of the machinery used by the BBC that the screened version was of such a high quality.

Perhaps more importantly transmission of *The Curse of Peladon* sets a precedent for enabling other colour episodes recovered from Canada and the USA to be reshown in the future. In 1977, for example, only black-and-white prints were available when producer Tony Cash researched *The Claws of Axos* for the Documentary programme *Whose Doctor Who*. Now, thanks to the efferts of the BBC Film Library a complete British, colour copy of that story is resident in the Archives and can be ready for use in as fast a time as the current repeats season was commissioned.

So what then of the individual merits of the three stories shown in this season?

Earthshock really needs no introduction and indeed was comprehensively reviewed by this publication back in issue 66. Therefore by way of discussion this review will confine itself to looking subjectively at the Jon Pertwee and Tom Baker offerings, beginning with *The Curse of Peladon*.

In selecting material for a monster season John Nathan-Turner found a virtual goldmine of material in this story, with its plethora of alien life forms, to illustrate his chosen theme. Neither were the BBC slow to recognise this show's potential synopsis testifies. On the very first page the following paragraph appears:

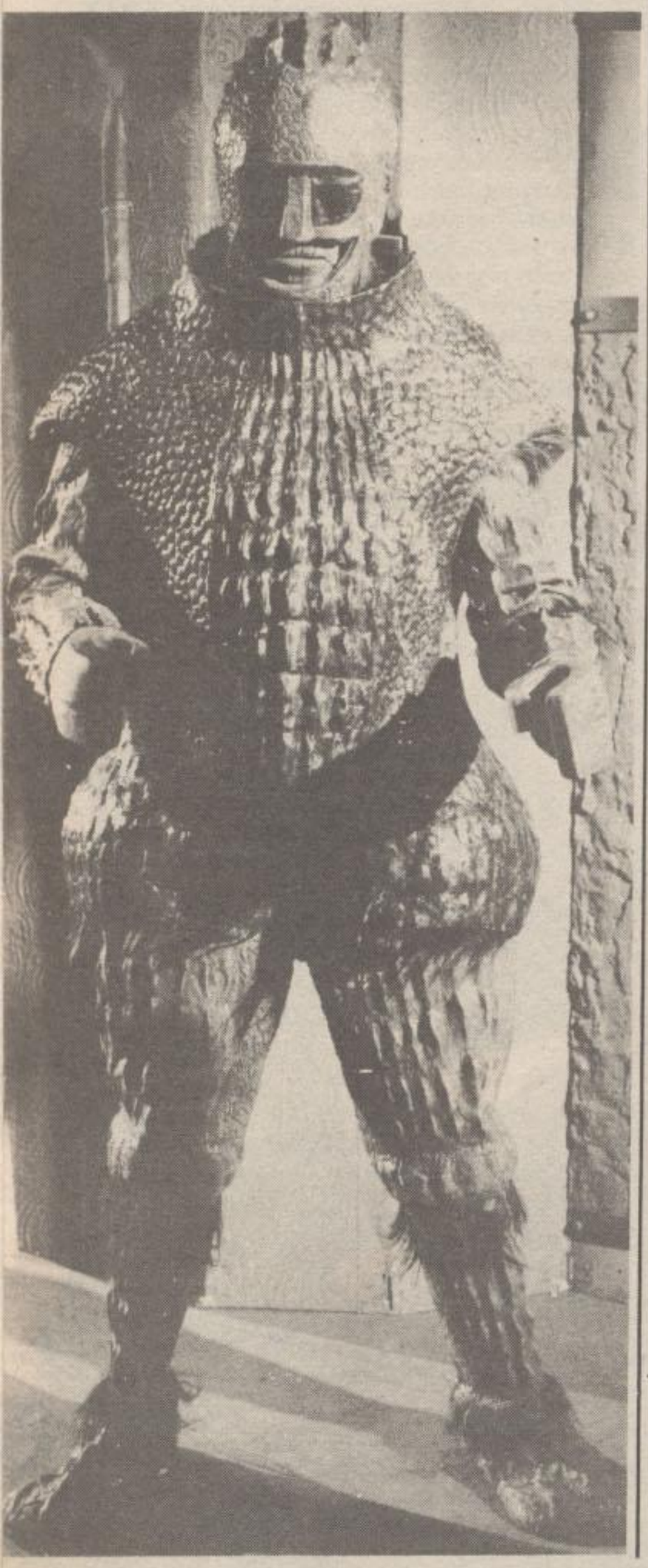
"This new story sees the return of the fierce Ice Warriors from Mars, as well as the first appearance of three new 'monsters' – Arcturus and Alpha-Centauri, non-human delegates to an inter-galactic conference, and Aggedor, a fierce beast venerated by the natives of a backward planet".

The author of this was the late, great writer Brian Hayles who was for many years one of the bastions of the British horror and fantasy cinema industry. With a declared love of gothic horror it is hardly surprising to find this serial an affectionate tribute to the *Universal* and *Hammer* traditions. How many horror screenplays have opened with an establishing shot of a lonely castle being racked by wind and rain on a dark and stormy night? How many fireside ghost stories have begun with just such an opening phrase? This is a ghost story telling at its best and right from the very beginning, as Chancellor Torbis is struck down by some dimly seen phantom, the audience is left in little doubt that here is an example of the storyteller's art ►

at its most appealing. Ghost stories are universally popular and indeed the only complaint one could level at the BBC for transmitting this show again is that they should have done it in the dark winter months and not in the light of the blazing(!) summer sun.

That objection aside *The Curse of Peladon* is a good ghost story and a good monster story as well. Of the three new aliens unfurled in this story Aggedor is the only one to come across as less than totally impressive. The same fate befell the original Yeti monsters. Cover a monster in shaggy fur and children develop an overwhelming desire to stroke it rather than run away. The script created an additional headache for the Costume Department by insisting the monster should look noble as well as fierce. Thus although the overall aim was the creation of a lionesque monster the end result was rather akin to the large dog *Orphan Annie* drags around with her.

Much more convincing was Alpha-Centauri, on of the rare monsters in **Doctor Who** which is instantly fascinating right from its first moments of screen. In this case the audience "hook" lies in its monster-ish body and its prissy little voice. Ysanne Churchman – anyone here remember her as Grace Archer? – gave a brilliant performance in voice-over taking Alpha-Centauri from timorous worry in episode one to near hysteria in the last part.



No less disappointing was Arcturus, operated by Murphy Grumbar with a heavily ring-modulated voice provided by Terry Bale. Like R2-D2 Arcturus is a mobile gadget box and, as has often been proved in the past, children adore gadgets. With its bubbling liquid pipes, revolving head, extendable hearing probe and concealed weaponry Arturus is a wonderful product of the BBC Visual Effects Department finely complemented by the matching sound effect gurgles added by Brian Hodgson of the Radiophonic Workshop.

The other monsters in this story, of course, are the Ice Warriors. More than ten years before John Nathan-Turner began advocating the policy of not revealing your main monster in the credits *The Curse of Peladon* provided viewers and fans alike with a rare moment of total surprise as Dudley Simpson's ominous four-note drum beat heralded the first lumbering appearance of the Ice Warrior Ssorg.

Keen fact finders might be interested to note that Ssorg's costume is the same one originally tailor-made for Bernard Bresslaw in the 1967 story *The Ice Warriors.* Although somewhat of a giant himself Sonny Caldinez (Ssorg) was still nowhere near as tall as Bresslaw hence Ssorg, and later Sskel, has a vaguely hunched shoulders look to him.

Alan Bennion, donning his Ice Lord costume for the second of his three appearances, managed the remarkable feat of giving three different characters to the Ice Lords he has played.Slaar was sadistic and cruel, Azaxyr, from *The Monster of Peladon,* was arrogant and scheming. Almost in contrast, Izlyr is the personification of the warrior ideal – a ruthless fighter yet countered by the disciplines and noble standards expected of those who reach a high rank in military circles.

It is this turnaround in the personality of *The Ice Warriors* which gives such a nice twist to *The Curse of Peladon.* Despite their physical might the two delegates are rendered almost powerless in certain key scenes thanks to the call of protocol and the devious machinations of Hepesh.

Hardly a season of **Doctor Who** goes by without at least one wily high priest making an appearance and for this author's money Hepesh tates as one of the best from the show's long history. Geoffrey Toone is no stranger to playing fanatical would-be rulers – his years as Von Gelp in *Freewheelers* shows that – and with his strident voice echoing through-out the Temple of Aggedor he is truly impressive as the central villain of the piece. Yet, as with Tlotoxl in The Aztecs, Hepesh is not a villain through malice, he is a villain only through his zeal to preserve the old ways of his people and surely one of the best scenes in *The Curse of Peladon* is the touching moment when Hepesh dies in the arms of the young King for whom he had such grand aims.

With no Patrick Troughton story rostered for this season it was nice to see the fine acting standards of the family being carried on in his son David. For this young actor, who only left grammar school in 1968, **Doctor Who** proved to be a valuable training ground on the way to the notable position he now holds in the acting profession. His role as King Peladon was his second for **Doctor Who,** his first having been almost a screen test when he played Private Moor for one scene in episode six of **The War Games.**

Like *Carnival of Monsters,* shown last year, *The Curse of Peladon* is a fine vehicle for Jon Pertwee's Dictor as a case of mistaken identity puts him into a position of authority even above the Ice Warriors. As Jo says, "You love all this Chairman Delegate bit, admit it . . ." And so he does, even when the keen plotting of Hepesh leads him to become a hunted fugitive in the castle catacombs.

Mention of the catacombs scenes leads into one of the amusing anecdotes recalled by Jon Pertwee of his years in **Doctor Who.** For the sequence where he hypnotises the royal beast Aggedor the Doctor induces the trance-like state by use of a spinning mirror to the accompaniment of the Venusian lullaby, "Klokleda partha mennin klatch" which, according to *The Daemons,* roughly translates to, "Close your eyes my darling, well three of them at least . . .". During the recording of this scene Jon Pertwee sang the lullaby to a catchy melody for which he received wide applause from the studio staff. That applause was repeated when the show went out as letters came in asking if the song was an old Hindu chant or something. "What nobody realised," Jon Pertwee revealed, "is that I was reciting this poem to the tune of *God Rest You Merry Gentlemen . . .*" A typical example there of Jon Pertwee's wit and a fitting means of showing the wide diverge of styles reflected in this story as it alternates between scenes of high tension and comic relief.

Genesis of the Daleks offers few such humourous moments. Right from the opening moments of the original 1975 teleplay – as a troop of soldiers are mercilessly machine gunned in slow motion – the mood of stark drama is established. The story pulls no

punches and spares no feelings in portraying war for the horror it is.

Interviewed for *Radio Times* in 1975 Terry Nation, the writer, stated that what he had produced here was a modern day morality play which also happened to feature the origin of the Doctor's oldest and most popular foes. However, when the serial first appeared it was almost universally condemned. Parents and concerned viewers' associations complained vociferously at the scenes of Nazi-Style cruelty and graphic violence, while the legion of **Doctor Who** fans felt let down by the show's divergence from the Dalek history taught to a generation through the pages of *TV 21,* the *Dalek Pocket Book,* the annuals (all penned by Terry Nation back in the sixties) and even some of the episodes of the first 1963 Dalek serial.

Like a good wine, though, *Genesis of the Daleks,* matured with age and once the continuity inconsistencies could be forgiven what remained was a story of classic proportions.

A lot of people, commenting on *Genesis of the Daleks,* claim that it is not really a Dalek story, more a Davros story, and certainly the evidence would support this. Even in the original telecast the Daleks only appear for roughly twenty minutes out of two and a half hours. Davros, on the other hand, establishes himself as the leading figure right fromthe first sight of him in the Kaled weapons testing area.

There is an old proverb which declares, clothes make the man. In the case of Davros it is almost the reverse, with actor Micheal Wisher taking the efforts of the Costumes and Visual Effects Departments and generating with them a magnetic performance. Just how magnetic can be gauged by refering to the show's sequel, *Destiny of the Daleks.* In that instance the costume was the same, the mask was the same, the travelling base was the same, yet for all this David Gooderson's interpretation of Davros emerged as a pale shadow of the creature conjured up by Wisher. Despite being totally unrecognisable, submerged beneath John Friedlander's favourite *Doctor Who mask,* despite being confined to movement only through his left arm and his feet, Wisher's Davros gave an Oscar-winning performance which truly lives up to the description given him by Terrance Dicks in the novelisation in which it is declared, "Helpless in his chair, Davros should have been pitiful. Instead, he was terrifying. The Doctor could almost feel the burning intelligence, the powerful, inflexible will that radiated from the crippled form."

Davros is the epitome of evil, the Devil's Advocate in this story. Backed up by his stone-faced henchman Nyder, icily portrayed by Peter Miles, Davros is so confident of his own genius he sees himself as becoming immortal through his Dalek creations. They will outlive him and bring an ultimate good to the Universe – peace and harmony achieved by absolute suppresion of all dissenting voices. In a way he does not so much see himself as the Devil, but as a would-be God. In the end it is left to the Doctor to point out the obvious imperfection Davros possesses. He is a megalo-maniac. Davros would be quite happy to bring peace to the Universe, not only so long as he is sitting atop the pyramid controlling life everywhere. The Doctor proves this in one of the two classic soliloquies prsented in *Genesis of the Daleks* where he tempts Davros with the idea of holding life and death in the balance by possessing a capsule with a pandemically lethal virus inside.

The other classic speech is the one made by the Doctor when he is given the chance to play God through holding the fate of the embryo Daleks between two wires. The arguments over should he or shouldn't he are well presented although it is interesting to note the Doctor is let off the hook ultimately by the timely arrival of the good guy, Gharman. From then onwards the Doctor is reduced to a mere spectator as good and evil battle it out in a war of words with good the eventual loser as the Daleks finally take over. Even there a lingering question is left for the audience to ponder. Sadly, at the time of writing this article, this author has not seen the final episode of the *Genesis of the Daleks* rerun, but it would indeed be a shame if th BBC has cut out the last scene where the Doctor puts the hypnothesis to Sarah and Harry that far from being the ultimate doers of evil, the horrors the Daleks will inflict upon the Universe in generations to come will lead to some great good at the end.

Yes, *Genesis of the Daleks* unashamedly a story which preaches moral values in a very transparent way. Gharman, played by wavy-haired Dennis Chinnery (why do all the heroes have wavy hair?), is the voice of reason and is countered by the monstrous Davros and the tall, thin Nyder. And to top matters off the entire story is set to the background of a grim parody of the first world war, known to historians as the war to end all wars. But is there really any harm in occasionally using the medium of **Doctor Who** to put forward a morality play in such an obvious manner? Hopefully the answer is here is no. It has been some while now since so black-and-white an exercise as *Genesis of the Daleks* was tried, so perhaps the timely rescreening of this story now will give the story writers of today some food for thought in planning material for Peter Davison's Doctor. Through the last season the Doctor has shown to be a hero by deed, maybe now is the time to consider if he should be known as a hero in words as well. After all, was it not the famous "Homo Sapiens . . ." speech from *The Ark in Space* which so solidly cemented Tom Baker as the fourth Doctor?

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EPISODE ONE

In his Citadel King Peladon is awaiting the meeting of delegates from the Galactic Federation who are to discuss whether his backward planet, which bears the same name as himself, is to become one of their members. Peladon is supported by most of his advisers, who agree that joining the Federation will help to improve the condition of the people, but the High Priest Hepesh is against the idea. He feels that their traditions will be overthrown for alien ideas.

Torbis, the Chancellor, is killed, apparently by Aggedor, a mythical beast said to arise to fulfil the ancient curse of Peladon.

All the delegates have arrived, with the exception of the one from Earth.

In the meantime, in the TARDIS, the Doctor is delighted to find that his machine is working again. But his short spin has brought him to Peladon. Jo is annoyed – she is dressed for an evening date – and far from pleased to find herself on the side of a rocky hill. They can see the Citadel of Peladon, and decide to make their way there to ask for help.

In the Citadel, Hepesh still cannot persuade the King to give up the idea of Galactic Federation membership. He summons the King's Champion, the dumb Grun, and hypnotises the man. Then he tells him that the alien delegates are enemies and must be dealt with.

The Doctor and Jo have found their way into the castle and are making their way into the castle. They are taken to the throne room where the King is talking to the delegates. All at once assume that this is the missing delegate from Earth, and in order to protect Jo – only men of rank and women of royal blood are allowed in the citadel – the Doctor introduces her as the Princess of Tardis.

As the delegates are leaving for their own conference room a statue, pushed by an unseen Grun, begins to fall towards them.

EPISODE TWO

The Doctor sees what is happening, and pushes the delegates out of the way. Peladon notes that this time Aggedor did not appear, and he says that negotiations must continue. Jo slips away and discovers that there are marks of footprints where the statue once stood, and she picks up a small metallic object.

The delegates retire to consider whether they should stay or go.

Peladon asks Jo to be his friend; she says that she is strictly neutral.

In a hidden temple, before a statue of

no Archives

URSE OF DON

Aggedor, Hepesh is ordering Grun to kill the Doctor.

The Doctor identifies the metallic object as the key to a Martian space ship. From what he knows of them in the past it is more than possible that the Ice Warriors are plotting a devious course. Then they discover that someone has been trying to kill the delegate from Arcturus, whose life system is run mechanically. The Doctor repairs the damage. Hepesh puts the blame of Aggedor. The delegates realise that someone with a far more sophisticated knowledge of circuitry must be responsible.

Jo discovers the circuit taken from Arcturus in the room ocupied by the Ice Warriors. One of them finds her there, and immediately assumes she is the person responsible for the attack.

The Doctor is lured into the temple by Grun, and then accused by Hepesh of sacrilege. For this there is no defence, and only one punishment – death.

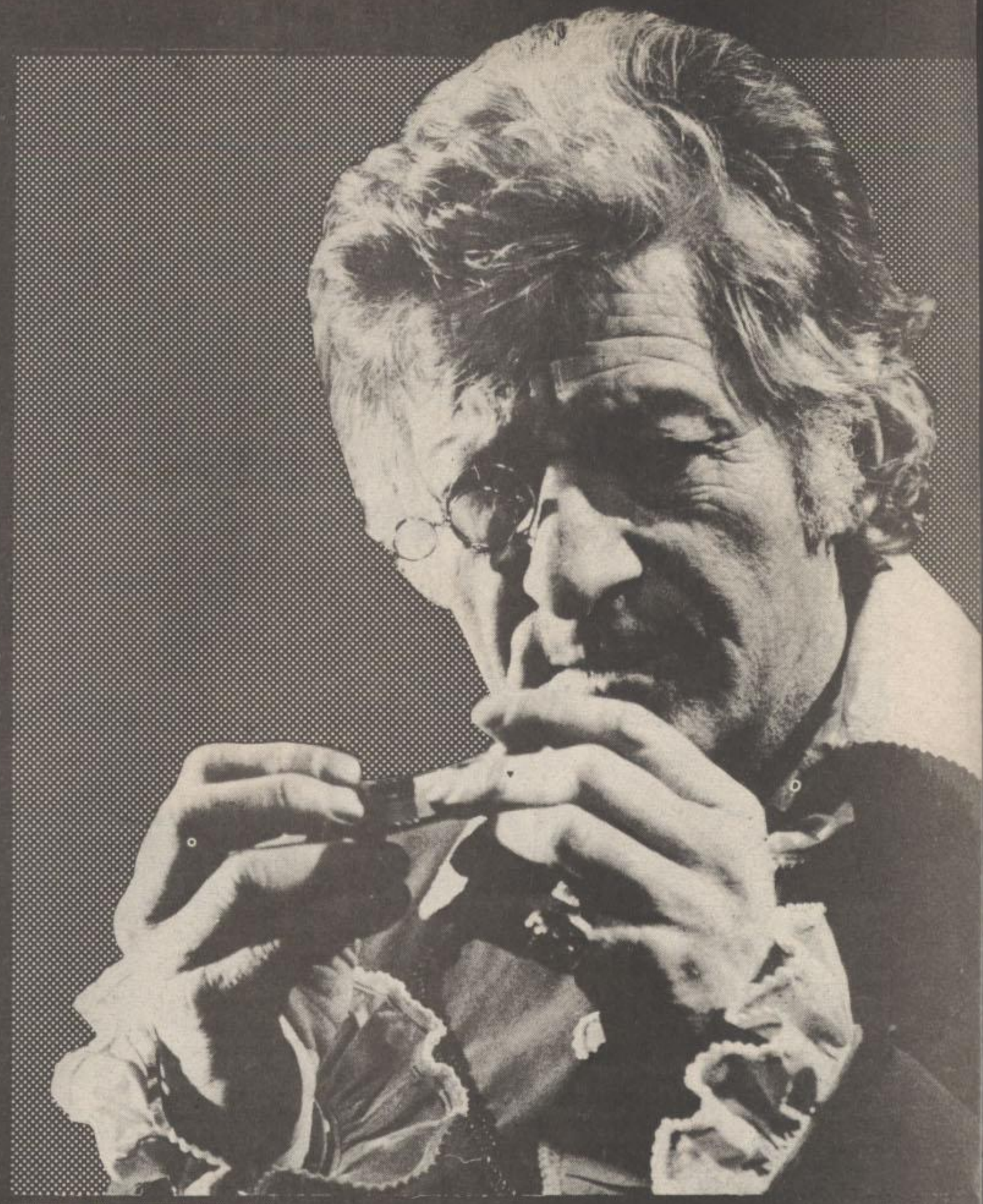
EPISODE THREE

In spite of pleas for mercy by the chief Ice Warrior, Peladon is unable to spare the Doctor's life. However, he is allowed an honourable alternative to execution; combat to the death with the King's Champion, Grun.

Peladon, whose mother came from Earth, regrets the old, cruel laws of his planet have not yet been overthrown, and he asks Jo to marry him to help him lead his people to a better life. But he cannot release the Doctor.

The Doctor receives a visit from Hepesh, who tells him that the TARDIS is being brought to the Citadel, and that he will help the two supposed Earth delegates to escape. He does not want to invite vengeance by having the Doctor killed. His antagonism is because he feels that the other members of the Federation will exploit Peladon for its minerals and corrupt its people, and he lets slip that he does not stand alone. He leaves the Doctor constructing a device.

The other delegates are thinking of leaving, but the Ice Warrior votes against their decision, which must be unanimous. He feels gratitude for his rescue from death when the statue fell. Jo says she will take him to where the Doctor is imprisoned. They discover that he has escaped.



In the tunnels the Doctor meets Aggedor, and ape like beast, and with his hypnotic device brings the creature under his control. Then he overcomes Grun in combat and spares the man's life, only to be menaced himself by Arcturus. But again the Ice Warrior comes to the rescue.

EPISODE FOUR

Arcturus is destroyed by the Ice Warrior – he was the power behind Hepesh, who is still alive in the tunnels. The Doctor tells the others that Aggedor is a real beast, thought to be extinct, but captured and trained by the High Priest.

Hepesh believes everything Arcturus told him, and will go to any lengths to stop Peladon from joining the Federation.

Grun tries to stop his plans, but is attacked and stunned. The Doctor finds him.

In the meantime Hepesh and his men take Peladon prisoner, and then insists on the delegates coming with him to the throne room.

In the meantime, once again the Doctor has Aggedor under control, and then leads the beast and Grun to the throne room. Hepesh orders the creature to kill the Doctor, but instead it turns on its one-time master.

The delegates agree to admit Peladon to the Federation, and ceremonies for the King's coronation are about to begin. The Doctor and Jo propose to stay and watch it, but the unexpected arrival of the real Earth delegate, Amazonia, causes rapid change of plan. They take off hastily in the TARDIS.

Doctor Who Archives

GENESIS OF THE DALEKS

EPISODE ONE

A fog shrouded in desolation, with no vegetation. A platoon of gas-masked soldiers passes through accompanied by the noise of shells, mortar bombs and machine gun fire. Into the scene materialises the Doctor, totally mystified as to how he has arrived. And then a Time Lord appears. The Doctor has been hi-jacked by intercepting the transmat beam, and reluctantly he agrees to undertake the task set before him. Foreseeing a time when the Daleks, by destroying all other life forms will have become the dominant creature in the Universe, the Time Lords want the Doctor to return to Skaro at a point in time before they evolved to avert their creation or to affect their genetic development so that they evolve into something less aggressive. And possibly to discover some inherrent weakness. He is told that he is already on Skaro, and given a copper bangle, a time ring, to return him in due course to the TARDIS.

The Time Lord dematerialises, and the Doctor discovers that Harry and Sarah have arrived on Skaro as well. Soon they find a dead soldier whose dress is a combination of the primitive and the ultra-modern. The Doctor thinks that they have come near the end of a thousand-year-war, with civilisation on the verge of collapse. Then in the distance they see a great transparent dome covering a city. After picking their way carefully through minefields they find themselves in a trench, in the style of the first world war. The dead soldiers here have been arranged to look as though they are on guard duty. Sarah sees a massive door at the end. Then the patrol of soldiers seen at the beginning of the episode rushes in, and Harry and the Doctor are seized and taken through the door to the command headquarters of the Kaleds – they are fighting the Thals.

Ravon, the officer in charge, decides to interrogate them. In spite of his age – eighteen or so – he is a general; his troops are even younger. By a trick the Doctor overpowers him, and taking Ravon as a hostage he and Harry begin to make their way out, in spite of an attempt by Security Commander Nyder to stop them. But when they reach the surface they are re-captured.

Sarah, alone on the surface, is looking for her friends, followed by a huge lurching animal form.

Nyder refuses to believe that the Doctor and Harry are from another planet. Their great scientist Davros has said there is no intelligent life away from Skaro. And he doubts whether they are intelligent Mutos (Mutos are genetic aberrations created by the chemical weapons used int he first century war. They have been banished into the wastelands where they live and scavenge like animals) Nyder decides to take his prisoners into the bunker, first giving a list of the latest requirements. The general protests, but the list is counter-signed by Davros. The equipment has to be sent.

Sarah comes to a ruined building. Sitting in the shadows there is Davros and with him one of his staff, Gharman. They are testing a Dalek. ►

EPISODE TWO

Sarah is befriended by one of the Mutos – Sevrin – who protects her from the others who want to kill her because she is a norm. Then the two of them are taken prisoner by the Thals.

In the bunker the Doctor and Harry are handed over to the scientists for questioning. A security scan reveals the Doctor's time ring, and it is taken away. Then Senior Researcher Ronson takes over, and they experience the first courtesy they have known since they arrived on Skaro.

He discovers that none of their internal physical characteristics conforms to anything known on Skaro. Before he can question them further, Davros orders all members of the Elite scientific corps to assemble in the main laboratory at once. The great man himself arrives. He is in a wheelchair, not unlike the base of a Dalek, and he himself is a miracle of mechanical transplantation; he is a very old person indeed. His purpose is to demonstrate what the Doctor describes as a Dalek; Ronson says he is mistaken; it is a mark three travel machine. First Davros demonstrates how it is controlled by voice, and then Nyder attaches its gun. The creature soon detects the Doctor and Harry and says: " Aliens, I must exterminate." Before it can do so Ronson throws the controlling switch and immobilise it. Davros is furious and says he will be punished. The prisoners are taken to the cells.

Sarah and Sevrin are in another cell, in the Thal city. At first they are relieved to be alive but one of the other prisoners – the young Kaled officer who originally captured the Doctor – tells them why they are there. The Thals have built a rocket which will wipe out the Kaled people in a few seconds. The nose cone is being loaded with distronic explosive and to reduce weight there is no protective shielding. the prisoners are packing the explosives in position, and a few hours of exposure will kill them. The exhausting work begins again, and in the next rest period Sarah suggests a plan. They cannot escape through the door. Instead they could climb up the scaffolding to the nose surface and get out onto the surface of the dome. They overcome the guard and begin their escape.

Meanwhile in the Kaled bunker the Doctor has been interrogated. He has confused them by talking a great deal of scientific nonsence, but he himself has managed to learn quite a lot. Years before the Kaled government decided to form an elite group of the best brains in every scientific field. Over the years this has become more and more powerful and now they can demand anything they want.

Ronson comes to see them. He feels that the Doctor, who referred to the creature as a Dalek before Davros named it only an hour before, may be able to help with some kind of pre-knowledge. The Doctor says this is true, and in fact he had come to Skaro because of future concern. Ronson and some of his fellow workers believe that Davros has changed the direction of their research into something that is immoral. The elitist movement was started to produce weapons that would end the war. Then they saw that this was futile and turned their attention to the survival of the race, as chemical weapons had already started genetic mutations which were vanished to the wastelands. Davros believed there was no way to reverse this trend, so he began experiments to find the final mutational form. With living cells and chemicals he created the ultimate creature.

He takes the Doctor and Harry to see, through a viewing panel, what the Kaleds will become. both men are sickened by the sight. This combined with the travel machine...the Dalek... has make a monster utterly devoid of conscience. Ronson wants to tell the men of the Kaled government what is happening. If they know the truth they could end Davros' power, close down the bunker and the Elite. Security for Ronson and his fellows is absolute; they are not allowed to go to the city. The Doctor says if he will help them to escape, he and Harry, primed with the right names, will go to the men who have power. They get out through a ventilation duct.

In the Thal city Sarah and her friends are climbing up the scaffolding, but the guard has come round and given the alarm. Soldiers arrive and begin to fire. Some of the prisoners, including the Kaled soldier, are hit and fall. Sarah, frightened but encouraged by Sevrin, goes on. Then she slips.

EPISODE THREE

Helped by Sevrin, Sarah manages to pull herself to safety, but before he can join her, they are recaptured.

In the meantime the Doctor and Harry are making their way out, through a cave inhabited by some of Devros's earlier experiments. The Doctor has to rescue his companion from one giant clam-like creature.

Devros summons his scientists for another demonstration of the Daleks. Kavell, who is in charge of the communication system, tells Ronson that the prisoners have reached the Kaled city. Nyder reports to Davros that Councillor Mogren has called a secret meeting of men known to be opposed to the work in the bunker. And he also reports the escape of the prisoners. Davros says he will deal with Ronson in his own way. Mogren arrives to tell Davros there is to be an investigation, and that all experimental work must stop at once. Davros is most co-operative; all he asks is some time to close down certain pieces of equipment. He is given twelve hours. Afterwards he tells Nyder that there will be no investigation. The Councillors have signed the death warrant for the whole of the Kaled people. Only the Elite and the Daleks will go on. He orders Nyder to install twenty of the genetically conditioned creatures in the travel machines immediately. Nyder mildly protests that they are still very erratic and unstable. Davros says that they will not be allowed self control. He will prepare a computer programme to limit their actions. After that, he and Nyder are going on a journey.

After their conference with the Kaled government the Doctor and Harry manage to reach the Thal city to look for Sarah. To their surprise they see Davros and Nyder there, talking to Thal politicians.

Davros tells the Thal leader that he is no longer influenced by words like *nationalism* and *patriots*. All he wants is peace. But his own people will not listen and seek only the annihilation of the Thal people. The Thal leader says that in that case they deserve to die, and his nation's rocket is ready. Davros tells him that it will not penetrate the dome of the Kaled city. But he gives them a formula for a substance which, when fired via ordinary artillery shells, will weaken the molecular structure and make it brittle. The Thal leader gives orders for the barrage to begin as soon as possible.

The Doctor finds Sarah, and sends her with Harry to the Kaled dome to warn the leaders there what is happening. If they launch an all-out offensive they may be able to stop the launch. In the meantime he will try to sabotage the rocket or at least to delay the launch. Sevrin goes with the two humans.

The Doctor begins to examine the rocket and receives a violent electric shock.

EPISODE FOUR

When he comes round the Doctor finds that he is a prisoner in the Thal rocket launch room. A scanner shows the Kaled dome breaking up, the countdown is ordered for an immediate blast-off.

Others are watching the scene – in the Elite bunker. Davros says that someone has betrayed a secret known only to a handful of the Elite. The treachery has resulted in the total extermination of the Kaled people.

The Doctor makes a last desperate effort to stop the launch, but a Thal general presses the firing button.

Davros summons his Daleks. Their first victim is the man he describes as 'the Thal spy Ronson'. Then he tells them that from the ashes of the Kaleds will rise a new race – the Daleks. The action they will take that day is the beginning of a voyage to their destiny of universal and absolute supremacy. They will now carry out the task for which they have been programmed. The Dalek leader says: "We obey", and the creatures leave.

The Thal leader orders a victory parade and

the freeing of all prisoners, including the Doctor. A Thal girl, Bettan, asks the Doctor if he had friends in the Kaled city. He says that he sent two people very dear to him into the holocaust. But now he will have to complete what he came to do; to stop the development of the Daleks. She is puzzled by his remarks for to the Thal people Davros is a hero. And then the Daleks arrive on a mission of extermination. They accept no terms.

Bettan and the Doctor escape to the wasteland. He leaves her to round up the few survivors while he makes his way back to the Elite bunker.

In the meantime Davros has made some modifications to the new race which appal his own people; he makes them totally without conscience.

The Doctor is attacked by some Mutos but rescued by Harry, Sevrin and Sarah. They too were attacked and prevented from reaching the Kaled dome. The Doctor says that he must return to the bunker to get the time ring. Without it they cannot leave Skaro.

In the bunker the scientists are working. One of them Gharman, who has already protested at the new modifications to the Daleks, tells Kavell that they must stop Davros's evil and imoral project. Kavell agrees to try to lobby support. They do not see Nyder who is listening to them.

The Doctor sends Sevrin to join Bettan with as many of his own people as he can round up. Then they should attack the entrance to the bunker. It will not succeed, but it will divert the Elite guards while he tries to complete his mission . . . . to find the weakness of the Daleks.

Nyder tells Gharman that he is worried because Davros seems to have become a megalomaniac, ready to sacrifice everything and everyone to the Dalek project. They must talk, and so the two men arrange to meet in the only place where Davros never goes – the lower level where there is a detention room. At the meeting Gharman tells Nyder the names of the scientists sympathetic to their cause, and then Davros arrives. Gharman realises that he has betrayed not only himself but his friends as well. Davros says with a little surgery these unfortunate emotions can be removed from the minds of Gharman and his friends, leaving their inventive skills intact. They then hear a noise at the ventilator. The Doctor and his friends arrive.

Davros questions the Doctor, and is delighted to hear that his Daleks survive to fight on. The Doctor suggests that he might change them from weapons of war to a force for good. But Davros is more interested in their warlike prowess. By threatening Sarah and Harry he makes the Doctor tell him how each defeat of the Daleks came about. All this is recorded on tape.

EPISODE FIVE

The Doctor's account of Dalek history comes to an end. He is kept behind. Davros wants to talk to him – not as a prisoner but as a man of science. Sarah and Harry are taken to a detention room. Gharman is already a prisoner there. Nyder puts the tape in a safe.

The Doctor asks Davros to consider for the last time what he is doing. The scientist says he cannot stop the development of the Daleks. The workshops are automated to produce Dalek machines. The Doctor points out that it is not the machines that are evil; it is the minds of the creatures within them. But Davros says that they are not evil; it is simply that they are conditioned to survive, and they can do this only by becoming the dominant species. Then the Doctor, who is alone with Kaled, switches off his life support system and forces him to give the order to close down the incubator rooms and destroy the creatures. But Nyder comes up behind the Doctor and knocks him out. Davros says he must be kept alive as he still has important knowledge to impart.

Nyder reports that feeling against Davros is rising, and the dissidents have been joined by some of the military. They probably outnumber those who remain loyal. Davros refuses to allow Nyder to take any action, but when the latter leaves the scientist calls "All Dalek Units".

Nyder is dragging the unconscious Doctor behind him when he is attacked – apparently by a guard. But it is Harry. He and the others have been released by Kavell. The scientists go off to complete the overthrow of Davros. The Doctor, now conscious, warns them that Davros knows they are planning revolt, and certainly has something in store. The Doctor still has to destroy the tape recording and recover the time ring.

Kavell reports that some eighty percent of the scientists now oppose Davros, and most of the others have been rounded up. Gharman arms his men.

Davros is alone in the main laboratory when Nyder rushes in to report on the situation. He asks to be allowed to order his men into action. Davros orders him to tell his men to surrender to Gharman, and to inform the rebel leaders that these orders have been given to avoid bloodshed.

The Doctor collects some explosives and detonators, and tells his friends that he intends to blow up the incubator room and destroy the Daleks.

In the main laboratory Gharman puts an ultimatum to Davros: to destroy everything concerned with the Daleks and stop the project. The scientists will then be happy to continue working under his direction to rebuild their society. Davros accepts the ultimatum, but asks to be allowed to address an assembly of the Elite.

The Doctor completes preparations for blowing up the incubator room.

EPISODE SIX

The Elite are assembled in the main laboratory. Davros addresses the meeting and says if they destroy the Daleks they destroy the entire Kaled race. Gharman, however, thinks that production of the Daleks can continue by destroying the genetically conditioned creature and allowing the mutation to survive naturally, with all the strengths and weaknesses they themselves have – including compassion.

Sarah has managed to find the time ring. Now they have only the tape recording to deal with.

In the meantime Sevrin and Bettan watch a patrol of Daleks enter the bunker. Davros presses one of his buttons.

Bettan and her tiny band of supporters begin to lay explosives at the entrance. They intend to try to entomb the Daleks and those who created them. Sevrin goes to warn the Doctor and his other friends. Bettan says she will give him what time she can.

Davros calls on those who support him to come and stand by him. While this is going on the Doctor sees Nyder leave and follows him with Harry and Sarah. They overpower the Kaled, and while this is going on the time ring is dropped, unseen. They force him to open the safe, and destroy the tape. They are ready to leave, but discover that they have lost the time ring, and are locked in the room. But they can see into the laboratory.

The Daleks enter through every door, and on Davros's order to exterminate – wipe out the dissidents.

Sevrin manages to open the office door from the other side, and the time ring is soon found. Sending the others ahead, the Doctor goes to blow up the incubator room.

At the entrance Bettan, whose explosives are now in position, agrees to give the Doctor a few more minutes.

The Doctor, faced by a Dalek, cannot achieve his aim. But the metal machine passes over the two ends of cable, thus making a connection, and so unintentionally achieves the explosion.

In the laboratory Davros discovers that the automated Dalek production line has been started. He gave no command; it was given by the leading Dalek. And then Davros and his supporters are wiped out by the new race they created.

The Doctor manages to get through the entrance and the explosion takes place. The Daleks are entombed but, as their leader says, this is only the beginning. The Doctor has not achieved his mission, but he has managed to put the development of the Daleks back a couple of thousand years. And although the creatures will cause havoc and destruction for millions of years, he knows that out of their evil must come something good.

DOCTOR W
SEASON S

One of the truths about **Doctor Who Monthly** is that, out of all the publications to come from the British Division of *Marvel Comics,* this one magazine generates more correspondance than any other – and that includes **cinema** and **Starburst!** Nowhere has the willingness of **Doctor Who Monthly** readers to put pen to paper been so demonstrated as with this year's Season Survey which allowed just one month for entries to the poll to be submitted.

The response has been as staggering as it has been interesting although it is only thanks to the invention of home micro-computers that the votes could all be assembled and collated within the month set aside for counting.

Most of you heeded our request for voting submissions to be on the backs of postcards for ease of sorting although thanks to this one wall of the office is now covered with interesting views of the British Isles as far afield as Tunbridge Wells and Saundersfoot; a peculiar edifice found somewhere in Gwent. **Doctor Who** postcards, Royal Engagement postcards, railway postcards and even some of those seaside ones found their way to the Editorial address in Kentish Town; Trevor Myers' one depicting the unfortunate after-effects of alcoholic overkill in particular raised a chuckle.

A good many of you also included some reasons for voting as you did and some of those points will be raised in the summaries that follow.

As the job of sorting through the mountains of cards progressed it became very clear quite early on that this year's survey would be a wipe-out victory for one man connected with the production of *Doctor Who.* Of the five categories we asked you to consider, four of them reflect hands down triumphs for that person.

Almost from the start, however, it was apparent which story would win the poll, the only question left to be decided was the extent of the margin between first and second places.

Turning then to the first category – that of placing stories in order of preference we shall, as last year, list them in reverse order of winning, commencing with the story voted the least-popular and working upwards to the winner.

One of the most widely expressed comments to emerge from this year's survey was the difficulty in voting as many of you experienced. David Brawn from Wellingborough in Hampshire summed it up succinctly by saying, "This survey has been particularly difficult due to the extraordinarily mega-high standard of the series as a whole!"

It is a shame then that there has to be a loser by definition and sadly the wooden spoon for 1982 must go to *Kinda,* Christopher Bailey's almost parable-like story which in introduced us to the evil of the Mara. It polled less than 10% of the total votes cast with less than two thousand of the total submissions.

Most of the adverse criticism of that show stemmed back to "that snake!" although even in condemnation the greater majority had kind words for the production. By co-incidence one of the best comments came from reader Chris Bailey (no relation to the author) from Worcester who wrote, "Tried to be a bit too clever, but the sets and Janet Fielding's performance were very good indeed." I. Cawood from Leeds put the major shortcoming more bluntly – "No Nyssa!!!"

Second bottom was the serial most criticised for its jugglings with the laws of physics, *Four to Doomsday* by Terence Dudley. It is perhaps a sad reflection of the penalties which must be paid when fans become too aware of the background to a story that so many of you noted this was Peter Davison's first story in the studio as The Doctor. "The dialogue seemed very stilted and false in places," wrote Shirley Robards of Bristol. Derek Minter from Great Yarmouth balanced his views, stating, "The sets were brilliant but I got the impression very early on that everyone in the programme was trying too hard to act".

With 2061 votes *Four to Doomsday* at least got in to double figures and took ten percent of the total.

Three percent higher was the story which opened the season, the mind-scrambling *Castrovalva* by Christopher H. Bidmead. Of all the stories in the running this was one most people felt guilty about voting low in the poll. Quoting from the same Chris Bailey, he had only praise for level of acting in the show and especially, " . . . loved Peter Davison's portrayals of his predecessors, particularly Pat Troughton."

Perhaps N. Thomas from Oswestry, Shropshire came closest to hitting the proverbial nail on the head as to why the first story of a new Doctor failed to make a more solid impact. "I prefer the stories with monsters in them" he wrote, and it is true that with the exception of Hartnell's Doctor all the Doctors were bolstered by the inclusion of a stable hinge-pin of the series – the robotic enemy – in their debut serials.

Narrowly beating *Castrovalva* with just forty more votes, giving it also 13% of the share, was Peter Grimwade's *Concorde* serial *Time-Flight.*

Effectively, therefore, at the half-way mast in the poll it shows there is still a place in the hearts of fans for the straightforward adventure yarn which asks nothing more of you, than to be entertained by its content. As author of the review which appeared in issue 66 still stand by my comments but would accept the large contribution any hardware orientated plot makes towards a serial's success. *Time-Flight* had the facilities of the word's most advanced passenger aircraft and also had the boosting factor of an excellent aircraft and also had the boosting factor of an excellent example of double villainy from Anthony Ainley who played Kalid and The Master. The sudden revellation that Kalid was The Master surprised a good many of you, including Sean Jeffrey from Lymington, Hants who says, " . . . I was completely not expecting this because of the apparent demise in the Doctor's old enemy as seen in *Castrovalva.*"

Moving now to the top three it was rewarding to see the dividends reaped from John Nathan-Turner's guarded experiment with the historical story format as the two part story *Black Orchid,* by Terence Dudley, crept above four science-fiction contenders

WHO SURVEY

BEST STORY

1st	EARTHSHOCK	4639 votes 24%
2nd	THE VISITATION	3277 votes 17%
3rd	BLACK ORCHID	2675 votes 14%
4th	TIME-FLIGHT	2507 votes 13%
5th	CASTROVALVA	2467 votes 13%
6th	FOUR TO DOOMSDAY	2061 votes 10%
7th	KINDA	1877 votes 9%

BEST MONSTER

Winner: THE CYBERMEN
Runners-up: THE TERILEPTILS
THE URBANKANS
THE MARA

BEST VILLAIN

Winner: THE MASTER
Runners-up: Kalid
George Cranleigh
Dukkha

BEST SUPPORTING CHARACTER

Winner: RICHARD MACE
Runners-up: Hindle
Lieutenant Scott
Captain Stapley
Todd

FAVOURITE EPISODE

Winner: EARTHSHOCK part 4
Runners-up: EARTHSHOCK part 1
CASTROVALVA part 1
EARTHSHOCK part 3

to grab third place in the roster. In a very long letter accompanying his votes Robin Calvert from Poulton Le-Fylde near Blackpool wrote:-

"How could one place this any lower. The tremendously charismatic fancy dress ball, the emotive songs, particularly *Home in Pasedena* which was with me for many weeks after, the Doctor's athletic splendours on the cricket field, the impeccable acting that formed to create the old-stlye murder mystery – a genre I am pleased to say **Doctor Who** has now excelled at. And weren't the location scenes marvellous? Adding a nice touch of frenzy to episode two. The climax was better than *The Visitation* somehow . . . or was it just as good? Sarah Sutton was much better as Ann Talbot where she played a much more sympathetic character . . . "

Black Orchid took a total of 2675 votes and as such attained just over 14% of the total votes cast. A significant gap exists between that story and the serial which came second. Seizing 17% of the poll no less than 3277 nominations bid to put *The Visitation* into the top category.

Producer John Nathan-Turner was impressed sufficiently by Eric Saward's writing ability to offer him the post of script-editor and his faith would certainly appear to be echoed by the very favourable comments applied to his first ever **Doctor Who** serial. Colin Kilpatrick noted three hooks *The Visitation* had built into its finished form when he listed his reasons for voting it so high. "Good monster design, great London set, and a nice twist at the end" The sad final appearance of the Sonic Screwdriver went almost without comment by most voters although William Whyte, noting this and Adric's fate later in the season, wondered wryly, "Why is Eric Saward always commissioned when John Nathan-Turner wants to get rid of somebody or something?"

And so on to the outright winner of the 1982 **Doctor Who Monthly** Season Survey. We all knew which it had to be. How could it have failed? It didn't. With over four and a half thousand nominations for top place and taking a very healthy 24.7% chunk of the votes the gold medal goes to *Earthshock,* again by Eric Saward, realised by director Peter Grimwade.

Paying tribute to Eric Saward's work for **Doctor Who** this season Mike van der Halden from Oakwood, North London writes, "If *The Visitation* was Eric Saward's entrance qualifications into the world of ►

Doctor Who then *Earthshock* was his graduation." I thoroughly agree with all the statements from the review in issue but would add my own opinion that Earthshock embodied the whole spirit of **Doctor Who** – the intangible blend of qualities which make it a unique series. And to do that in the space of two short serials shows remarkable perception and a great deal of talent I hope we will see more of in the coming 1983 season.

All those who commented favourably on *Earthshock* wrote in similar vein with many letters expressing pleasure at how rapidly Eric Saward had come to understand the technique of writing for **Doctor Who**. In many respects Colin Kilpatrick's three hook parameters in *The Visitation* could just as easily be applied to discussions on *Earthshock*. It had excellent monster design, great sets and a very sharp sting in the tail.

The next category asked you to consider the best monster from the season and here again Eric Saward has walked off with the top prize even though the concept and design of the creatures were not originally his. The Mara and the Urbankans all scored a handful of nominations apiece although within a day of opening the vote counting it was clear the category was a two-horse race between the Terileptils and the Cybermen with the former always dragging a long way behind the clear and outright leader. Sub-dividing even this category some of you voted the Cyber-*leader* as the best monster on the strength of David Bank's coldly ruthless performance.

The category of Best Villain came up after that and here was the only instance of a non-Saward scripted creation winning. Like last year the winner walked home although the position of runner up was always in doubt right up until the final post-card had been digested.

For a while it looked as though Enlightenment and Persuasion would be serious contenders for second place with Enlightenment, played by Annie Lambert, just edging ahead of her male compatriot Persuasion.

Jeffrey Stewart's Dukkha pulled in some strong nominations before he was unlimately edged out by Kalid from *Time-Flight* and, perhaps oddly, George Cranleigh from *Black Orchid*. A few votes even cast Cranleigh as the best monster of the season too.

Victory though, for the second year running in contrast to his encounters with the Doctor on screen, goes to The Master – superbly played by Anthony Ainley. In making this choice your references to his role in *Castrovalva* abounded far more than your comments on his performance as The Master (not Kalid) in *Time-Flight*. Making a suggestion for the future Ian Seltzer from Huddersfield wants to see the Master being more physical in his wickedness from now on. "Whatever happened to those wonderfully chorographed fights we used to see in *The Mind of Evil* and *The Sea Devils?*" he asks. What indeed . . . ?

Best Supporting Character was very much a win for a Saward created character. With a combination of cowardice, lethargy, bravado, flamboyance and downright vagrancy the winner of this category was undisputedly Richard Mace from *The Visitation*. Like The Master and the Cybermen in the categories above it was a foregone conclusion from the start with only second place holding any possible mystery.

Most supporting characters from the season got a handful of nominations, including non-speaking parts like that of Villagra from *Four to Doomsday*. Gradually though four characters emerged as solid contenders for the silver medal, the four being Todd (Nerys Hughes) and Hindle (Simon Rouse) from *Kinda*, Captain Stapley (Richard Easton) from *Time-Flight*, and lieutenant Scott (James Warwick) from *Earthshock*. Surprisingly there were few votes for Beryl Reid's harridan performance as Briggs from that same story.

Finally it bacame apparent the winner would ultimately be Hindle which, one would hope, goes someway towards compensating *Kinda* for its poor showing in the story category.

Last but not least the final category asked you to name your favourite episode from the season from which any one from twenty-six possible candidates might have succeeded.

As it turned out only a few episodes pulled votes in any great number. *Castrovalva* episode one emerged as the third most popular episode of the season although, by contrast, episode two received only one nomination. *Four to Doomsday Kinda* and *Time-Flight* received a few votes per episode as did the first three episodes of *The Visitation*. Episode four, however, proved to be the sixth most popular episode of the season with the filmed sequences in London being the most oft quoted reason.

Both episodes of *Black Orchid* attained reasonable scores with much praise being heaped upon the witty lines of dialogue present in the script, eg – likening Adric to a Scandinavian, comparing the Doctor's cricket to that of The Master (W.G. Grace, of course . .), etc.

Positions one two and four went to *Earthshock* episodes though with only episode two failing to score above *Castrovalva*. Episode three – the fighting episode – took fourth place, behind episode one in second place by a long chalk, and episode four – the death of Adric – which came top by an even longer chalk.

So then a virtual blitzkrieg in the voting by Eric Saward with favourable mentions throughout for Peter Grimwade's work as director. It is indeed to be hoped, as your letters have expressed, that this talented combination will be brought together again in 1983 to produce a winning story for anniversary year.

By way of winding up this year's season survey, in addition to the thanks from all of us to all of you for participating, we will leave the final word to reader David Gelm (forgive the possible incorrect spelling of your last name) from Skelmersdale in Lancashire who has profered the suggestion of a *What Would you like Changed* category for next year. In his own mind David is quite certain of his nomination, "Return the show to Saturday!"

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